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ABSTRACT

This report describes a program for advancing the appreciation, acceptance, and understanding of diverse cultures. The targeted population consists of students in a self-contained second-grade classroom in a large urban industrial city located in the Midwest. The problem of inadequate appreciation and acceptance of diverse cultures was documented through teacher observations, student surveys, student journal entries, and portfolio assessments. Analysis of probable cause data revealed that students, educators, and the community lack sensitivity to the ethnically diverse population. Reviews of current practices and strategies revealed a lack of multicultural education and a culturally sensitive curriculum. A review of solution strategies suggested by knowledgeable others combined with analysis of the problem setting resulted in the selection of three major categories of intervention: use of multicultural lessons using artifacts, literature, thematic units, and trust/bonding activities; use of drama, dance, music, and visual arts addressing a multicultural theme; and community and home-school connections will be planned, organized, and developed. Through the implementation of these strategies, students' awareness and understanding of themselves and other cultures increased. A stronger knowledge base of various cultures was developed and documented. The academic curriculum was enhanced through the integration of the arts. Extensive appendixes contain surveys, information on cultures, and various class activities. (Contains 32 references, 4 tables and several exercises and relevant articles.) (Author/BT)

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INTEGRATING THE ARTS THROUGH A MULTICULTURAL THEME INTO THE SECOND GRADE CURRICULUM

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An Action Research Project Submitted to the Graduate Faculty
of the School of Education in Partial Fulfillment of the
Requirements for the Degree of Master of Arts
in Teaching and Leadership

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ABSTRACT

This report describes a program for advancing the appreciation, acceptance, and understanding of diverse cultures. The targeted population consist of students in a self-contained second grade classroom in a large urban, industrial city located in the Midwest. The problem of inadequate appreciation and acceptance of diverse cultures will be documented through teacher observations, student surveys, student journal entries, and portfolio assessments.

Analysis of probable cause data revealed that students, educators, and community lack sensitivity to the growing ethnically diverse population. Reviews of current practices and strategies revealed a lack of multicultural education and a culturally sensitive curriculum.

A review of solution strategies suggested by knowledgeable others combined with analysis of the problem setting resulted in the selection of three major categories of intervention: multicultural lessons using artifacts, literature, thematic units, and trust/bonding activities; the use of drama, dance, music, and visual arts, addressing a multicultural theme; community and home-school connections will be planned, organized, and developed.

Through the implementation of these strategies, students' awareness and understanding of themselves and other cultures increased. A stronger knowledge base of various cultures was developed and documented. The academic curriculum was enhanced through the integration of the Arts.

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CHAPTER 1

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

The students of the targeted second grade class exhibit inadequate appreciation, acceptance, and understanding of various cultures and diversities. Evidence for the existence of the problem includes teacher observations, student surveys, journal entries, and assessments that indicate student academic performance.

Immediate Problem Context

The targeted elementary school, located in the southeastern zone of a large industrial city in the Midwest was constructed in 1966 on 11.4 acres. The city park district owns and maintains seven acres, which includes a tennis court and playground area used by the elementary school students. The original two-story brick structure consisted of 12 classrooms, a multi-purpose room (which serves as a teacher workroom), and an office complex.

The original office complex, which incorporated a front office/reception area, an administrator's office, and a nurse's room was remodeled in 1992 to allow the office staff to view visitors entering the building. This complex now consists of the secretary's office, a conference room, a nurse's room, an administrator's office, and a receiving office.

In 1966, a one-story brick addition was completed. This addition included four classrooms, a library (which presently serves as a computer lab), a kitchen, a locker room and a gymnasium, which also functions as a lunchroom on a daily basis.

Due to an increase in neighborhood population, another addition was needed in 1974. An annex with an open-pod configuration housing eight classrooms was added. These classrooms open to a centralized learning center, a teacher workroom, and two audio-visual rooms. The library, currently containing 10,571 volumes, was moved to the newly constructed learning center.

The administrative staff consists of one building principal. The certified support staff includes one full-time and one part-time resource teacher of learning disability/behavior disorder students and the following part-time certified staff: social worker, psychologist, nurse, speech and language specialist, home-school counselor, parent liaison, student support specialist, curriculum implementor, itinerant for hearing impaired, library consultant, three occupational physical therapy itinerants, an English-as-a-second-language itinerant. One clerical paraprofessional, four lunchtime aides, three food service personnel, one building engineer, one custodian, and nine instructional paraprofessionals make up the non-certified support staff.

The teaching staff of 24 includes three specialists, three special education teachers, and 18 regular education teachers.

There are currently five minority staff members at this elementary school. The average number of years of teaching experience is 18.8 years; 73% of the staff hold Masters Degrees.

The elementary school accomodates 465 students attending kindergarten through sixth grade and a self-contained learning disability program. The school is a demonstration site which uses inclusion to mainstream special needs students into the regular education program. Three hundred ninety-seven students ride school district buses, 27 ride privately contracted mini-vans, and 41 walk or are brought to school by parents. Thirty-eight students attend three self-contained learning disabled classes. The remaining regular education student body participates in two half-day kindergartens, one all-day kindergarten, as well as three classes each of first, second, and third grade. The average class size of a regular education classroom is 24.9 students, while the average class size of the self-contained learning disability classroom is 12.6.

The racial-ethnic breakdown of the students is as follows: 63.3% Caucasian, 25.2% African American, 7.9% Hispanic, 3.4% Asian/Pacific Islander, and .2% Other. Two percent qualify for bilingual education services. Thirty-three percent of the students qualify for free or reduced-priced lunch based on a variety of factors. Of the total enrollment, 19.2% enroll in, or withdraw from, the school throughout the school year. This mobility rate and the chronic truancy rate of .4% are both below district averages of 20.7% and 8.8% respectively.

In the targeted school, art, music, and physical education classes are taught by specialists on a weekly basis. Using a rotating schedule, students participate in these classes once or twice a week. The art, music, and physical education specialists teach six, 40 minute classes a day. An attempt has been made by the three specialists to incorporate multicultural lessons into the specialists' curriculum. Presentations concerning various cultures' visual arts, music, dance, and drama are given on a monthly basis. The teamed presentations are taught during students regularly scheduled specialists' classes.

Two regular education second grade classes in the targeted elementary school have 23 students each, with one class having three inclusion students. The second grade curriculum consists of: literature-based reading, a phonetic spelling program drawn from the reading literature, district wide manipulative-based Everyday Math Program, social studies, science, and the Second Step social skills program.

The Surrounding Community

The targeted metropolitan area is the second largest urban area in the State. It is approximately 90 miles northwest of Chicago and 90 miles east of the Mississippi River. New growth in the city is predominately along the city's outskirts to the north and east, as well as near a tollway. Subdivisions or upper income housing and chains of retailers have developed this area accommodating Chicago commuters.

The targeted school district, located within this metropolitan area, staffs 4,464 full and part-time employees. The enrollment of 26,547 students attend 38 elementary schools, four middle schools, four high schools, or three special education facilities. An ethnic breakdown of students attending this district according to the area's educational opportunities directory (published by the city) is as follows: White, 64.7%; African American, 25.2%; Hispanic, 7.1%; Asian, 2.8%; Native American, 0.2%. These percentages reflect the diversity of the students in this district.

The city is a manufacturing community with high employment concentrations in machining, metal working, and transportation equipment industries. Other major employers in the community include the school district and health care systems. According to the regional economic development leadership organization, the area job distribution is as follows: Agricultural, 0.8%; Construction/Mining, 3.7%; Manufacturing, 31.9%; Transportation/Community/Utilities, 5.4%; Wholesale/Retail Trade, 21.1%; F,I.R.E.(Finance, Insurance, Real Estate Services), 5.2%; Public Administration, 2.4%. The statistics show the community has an employment emphasis on manufacturing, wholesale/retail trade, and services.

The community consists of 124,882 households, with a median income of $31,768. In 1995, the median sale price of a single family home was $88,300. The percent of owner occupied residences is 68.9, rented occupied residences is 31.1, and vacant residences is 4.9.

A wide array of cultural, educational, recreational, and business resources in this community include: 10 museums, 12 art galleries, one symphony orchestra, three community theaters, 402 Protestant Churches, 19 Catholic Churches, two Jewish Synagogues, one Islamic Mosque, nine public libraries, 183 pubic parks, six public swimming pools, 16 health clubs, 21 public golf courses, six country clubs, four hospitals, 19 banks, six savings & loans, and 29 credit unions. The city has 49 public school facilities. Families may opt for a private or parochial education for their children by attending one of the 26 elementary or 10 senior high buildings within the city. One college, one business college, one junior college, one state university campus, and one state college of medicine, provide the community members an opportunity for an advanced education.

On February 8, 1994, this school district was found guilty of intentional discrimination against African American and Hispanic students by a United States judge. This verdict was the result of a lawsuit filed in 1989 by a concerned citizens group, who claimed that the district had discriminated against minorities for decades. The lawsuit was provoked by the district's plan to save $7-million by closing 11 schools. This group cited major deficiencies in various aspects of the public school system, including the lack of minorities in gifted programs, the teaching force, and the administration. Educational equipment and teaching materials were severely lacking in these schools. Minority test scores were low. One thousand minority pupils were forced-bused to schools outside their neighborhood.

The school district has instituted many improvements through the implementation of two court remedial orders. Remedies include alternative and magnet school settings, the elimination of racially identifiable groups within academic and extra-curricular activities, and school boundary changes. By using controlled choice, parents select the schools their children will attend, so that desegregating the schools can be achieved. State cut backs in funding school districts and the cost of implementing the remedies of the court caused the targeted school district financial. difficulties.

National Context of the Problem

Inadequate appreciation, acceptance, and understanding of various cultures and diversities is a concern of schools, states, the nation, and the world. According to the North Central Regional Educational Laboratory (1994), a growing body of research suggests that children learn better when classroom practices build on their cultural and linguistic prior knowledge. It is important for schools and staff to examine current practices and implement strategies that use students' linguistic, cultural, and life experiences as a foundation for learning.

Educational researchers fear that the schools and teachers of today are not changing to meet the needs of all students. "The young people in our schools will be increasingly diverse in their ethnic, racial, and cultural backgrounds. Students of such backgrounds have not done well in our nation's schools, as witnessed by the higher-than average drop-out rates for Hispanics, Native Americans, and African Americans" (Loucks-Horsley, Phelgar, & Steiegelbauer, 1992, p. 149). Current projections indicate that by the year 2026, 70% of all American students will be nonwhite or Hispanic (as cited in Latham, 1997).

On the State level, the Illinois State Board of Education has developed a series of handbooks, Building Cross-Cultural Competence, by Michael Mangan, Educational Equity Services, (1995) which are to help educators improve the general quality of student performance and reduce differences in educational outcomes for the racial and ethnic groups represented in their schools. The Illinois State Board has defined cross-cultural competence as the ability to promote a high level of academic performance among all cultural groups within a school, and to do so in a way that affirms the value of each culture, both to its own members and to the community as a whole. The handbook states that an understanding of how differences between cultures of the school and the home can place some students at a relative disadvantage in school. Schools tend to underestimate the power of economic and social factors that effect families, resulting in differences in income, power, and opportunities, enjoyed by different racial and ethnic groups in the United States. For the last forty years a focus on equality for all students was placed on equal access issues which changed to a focus on equalizing educational outcomes. Now the focus seems to be on equal treatment within schools and developing quality social interaction between all involved in the education process of students.

"Throughout the nation's history, people living in the United States have had to deal with many controversial issues related to sharing space and power. Laws passed to protect and insure the rights of diverse groups have only been recently passed in our country; desegregation of schools(1954), civil rights(1964), bilingual education(1968), and guaranteed equal rights for the disabled(1975)" (Tiedt & Tiedt, 1995, p.1). Today, racial violence and abuse of human rights continues to exist in the country. Deep-seated prejudices, injustice, discrimination, and stereotyping are all examples of a lack of appreciation, acceptance, and understanding for various ethnic groups in society. The breaking down of these negativities must be taught to students in order to insure a more tranquil, democratic society. The United States has always been a land of many cultures and continues to expand its multicultural society in hopes of functioning effectively for all citizens. The increase of racial conflicts could cause similar problems that exist in countries which are divided into groups who are fighting for their ethnic identity and lack any sense of national identity (Siccone, 1995, Intro. xii).

"More and more the future and well-being of the United States is interconnected to that of the world as a whole in political, ecological, economic, social, and almost every other way" (Loucks-Horsley et al., 1992, p.150). There is evidence that our schools are not meeting students needs for the future, and if we as a nation cannot accept our differences in a democratic society, how do we explain this to the world? There fore, not only is understanding and accepting our cultural diversity a problem for the nation, but in the present and future global and technologically advancing marketplace, the students of today will have to exist and communicate in a culturally diverse world.

CHAPTER 2

PROBLEM DOCUMENTATION

Problem Evidence

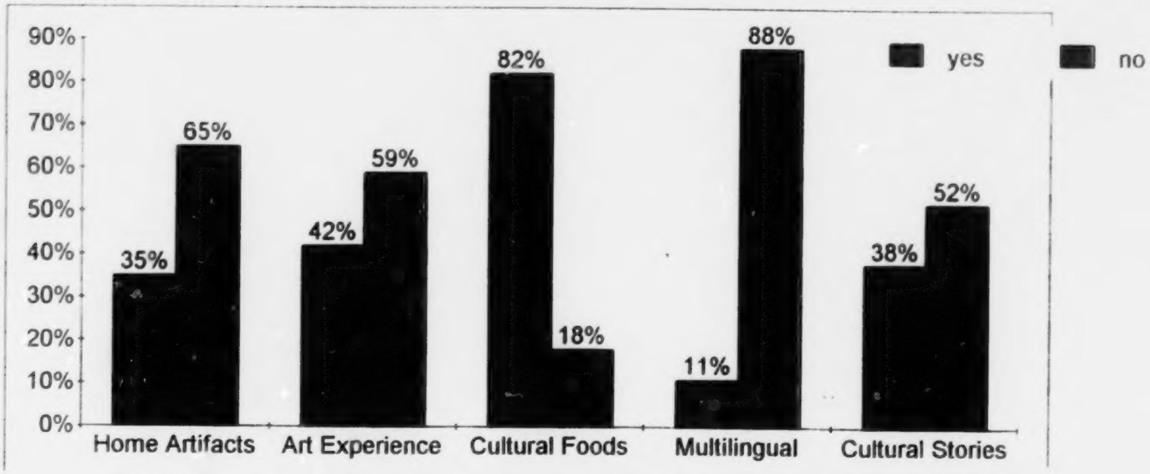
The evidence of the lack of appreciation, acceptance, and understanding of various cultures and diversities was documented through a family survey and a student pre-test. These data are presented in narrative, table, and/or figure form.

In order to provide evidence of the students' appreciation, acceptance, and understanding of various cultures and diversities, a family survey was distributed to the targeted students during the first week of school, 1997. The survey (Appendix A) is designed to enable the researchers to determine the extent of students multicultural awareness through family cultural experiences.

Of the 25 families who had the opportunity to participate in the Family Cultural Awareness Survey, 17 returned the surveys. Responses to questions one, two, three, four, and six, were graphed on table one based on yes and no answers.

Table 1

Family Cultural Awareness Survey



Of the 17 responses to the survey: 65 percent of the students do not have artifacts from past generations in their homes, 59 percent have never visited an art museum, 18 percent have not experienced cultural foods, 88 percent do not speak a language other than English in their homes, and 52 percent have no special stories that have been passed on through generations. The analysis of the data presented in table one suggests that the majority of the targeted students have not had the opportunity to experience multicultural activities with their families.

In response to the question regarding family celebrations representing their heritage, only six families mentioned specific celebrations such as Christmas, The Fourth of July, and family reunions. Ten families had no response to this question. The researchers surmise that the question regarding family celebrations may have been misinterpreted by the parents, or that the parents did not take the time to answer the question in narrative form.

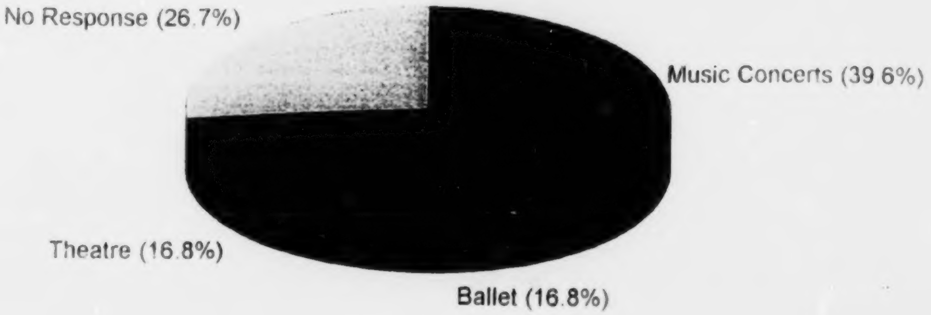
The response to the survey question asking what types of music the families listen to in their homes indicated that 89 percent of the students listened to various types of music ranging from country, rock, punk, rhythm and blues, and rap. Eleven percent of the families listen to music relating to specific cultures. Of the total number of families responding to the survey, 22 percent stated that they listened to a variety of styles of music.

The researchers feel that the families who participated in the survey choose music due to preference rather than heritage. In an attempt to help the students develop a greater appreciation for cultural music, the researchers will integrate cultural music into lessons during journal writing, and movement activities.

The pie chart in table two visualizes the results of the art experiences the families have attended. Forty percent of the families experienced musical concerts, 17 percent have attended a ballet, 17 percent have attended a theater performance, and no families have experienced the opera.

Table 2

Family Arts Experience

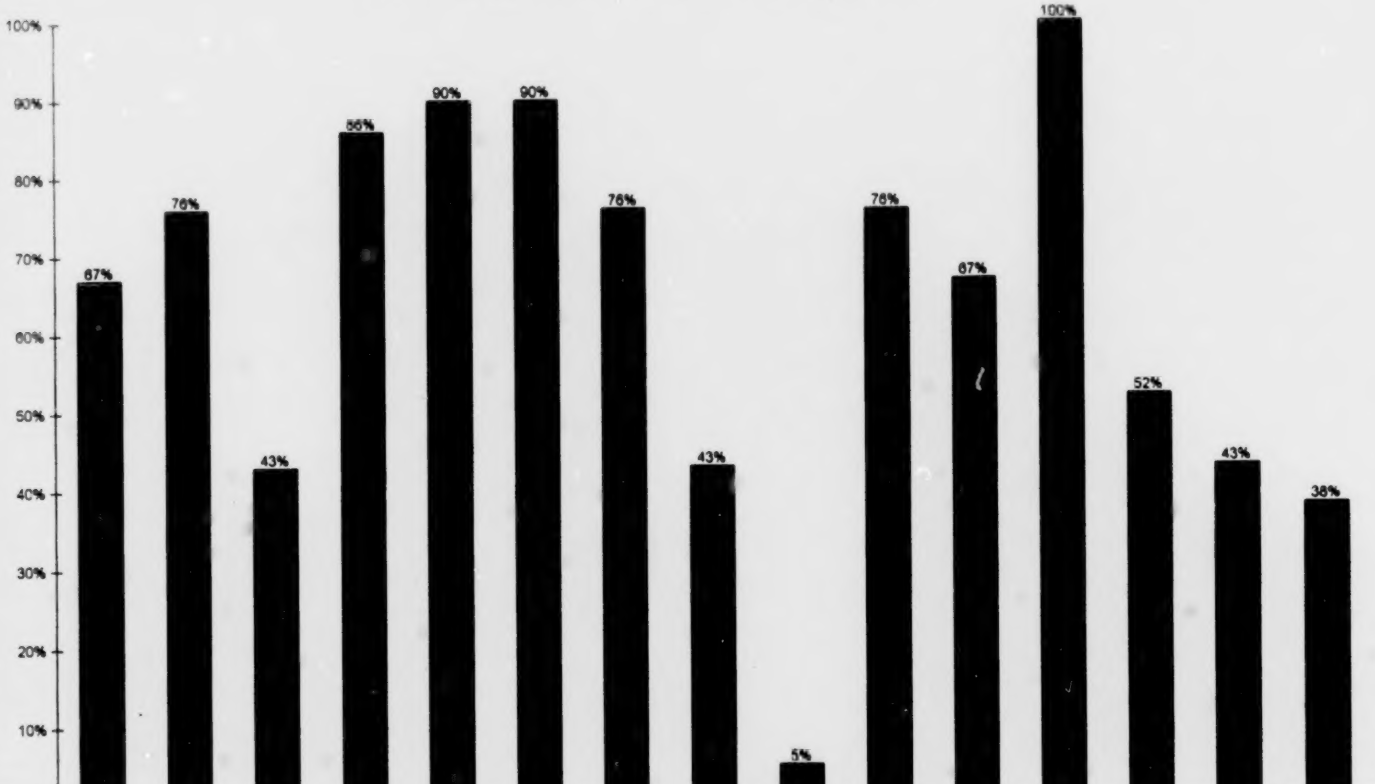


The researchers conclude that the percentage of families who have attended musical concerts relates to the availability of musical concerts in the community. The ballet, opera, and theater are not as assessable to the community of surveyors resulting in a lower percentage of families who have had experiences in these art forms.

The targeted students were given a multicultural awareness pre-test (Appendix B) to assess their knowledge of various cultures during the first week of school, 1997. Table three shows the results of this pre-test. The purpose of the pre-test was to determine the students existing knowledge of various cultures.

Table 3

Multicultural Awareness Pre-Test



The pre-test consists of 15 multicultural questions. The students choose the response by circling a picture. The test was read orally to the students by the teacher to eliminate nonreader bias. The pre-test was comprised of questions in pictorial form which inquired about the students' knowledge of cultural foods, music, festivals, housing, language symbols, clothing, flags, history, and animals.

The data presented in table three indicate: 67 percent of the students are familiar with the first American settlers, 76 percent knew a familiar Chinese food, 43 percent were aware of an African instrument, 86 percent knew a pinata was used at a Mexican birthday party, 90 percent recognized chopsticks as a Chinese eating utensil, 90 percent were familiar with an Indian dwelling, 76 percent choose the correct symbol used at a Chinese New Year celebration, 43 percent recognized a symbol for Christmas, five percent identified a Mexican symbol, 76 percent were familiar with skin tones, 67 percent were aware of a Mexican hat, 100 percent knew the American flag, 52 percent identified an African American leader, 43 percent recognized Native American picture-word symbols, 38 percent were familiar with an African animal.

After an analysis of the survey and pre-test, the researchers were able to conclude that the school setting provides more emphasis than the home regarding cultural awareness. The data on the family awareness survey indicate that a high percentage of families have never visited an art museum, do not engage in family cultural celebrations, and do not share family stories. Attending cultural art events, such as ballet, opera, or theater are events that families have seldom experienced. This could be due to a lack of parental exposure, finances, or transportation. In further review of the survey, the researchers observed that the "yes", "no" questions were answered by the parents, whereas the questions requiring narrative answers did not receive as thorough a response.

The analysis of the multicultural pre-test indicates that students were uneven in their familiarity with components of cultures. With the exception of "customs", "houses", "games", and "flags", anywhere from three-quarters to one-third of the students were lacking in some cultural knowledge. The researchers feel the basis for the prior knowledge of the students is related to experiences, which have been provided to the students through literature, cultural assemblies, cultural music, drama, and dance at school.

Probable Cause

The literature suggests many underlying causes for inadequate appreciation, acceptance, and understanding of diverse cultures. According to Banks (1993), cultural conflict occurs in the classroom because much of the personal/cultural knowledge that students from diverse cultural groups bring to the classroom is inconsistent with school knowledge and the teacher's personal and cultural knowledge. Hollins (1996), suggests that there is a need to personalize culture, "a process of deep introspection that reveals the centrality of culture in your own life." He states further that our culture may have an "invisable script" which blinds us from seeing other cultures clearly.

Along with the problem relating to staff is the lack of integrating multicultural education and a culturally sensitive curriculum into schools. Singer (1994), states that:

> Proposed multicultural texts and curricula often offer one event, work of art, or cultural manifestation to represent the sum total of a people's experiences...it takes people's experience out of context and marginalizes their roles in world history.
>
> Educators need to know where the lives of different peoples intersect on the world stage...how different groups of people developed, how they perceived themselves, and how they lived before and after the points of intersection. (p. 286)

Therefore, curriculum has to be developed that will present cultures from the above mentioned perspectives and enable students to develop an understanding that cultures have always coexisted and how to accept and respect each other's differences. Hollins (1996), states that most public schools continue to present a curriculum that serves the purpose of maintaining and perpetuating Euro-American culture. He believes that aspects of the curriculum should provide students from different cultural and ethnic backgrounds with the following:

1. a sense of personal and group identity
2. a historical perspective that supports a sense of intergenerational continuity and pride in the accomplishments of their ancestors
3. a contemporary view of their ethnic or cultural group's position within the society and the world that presents a positive reality
4. a vision of the future that encourages hopefulness based on personal commitment to self-improvement, self-determination, cooperation, and collaboration with others
5. the academic and intellectual preparation necessary for full and active participation within the society (p. 12)

Schools and teachers today are not changing to meet the needs of the diverse population of students. There is a growing number of diverse cultures with differing values, behavioral patterns, and learning styles entering the United States and the school systems. Duvall (1994), states that one in four Americans has African, Asian, Hispanic, or Native American ancestry. She continues by stating the following:

> By the year 2050, that number will be one in three. More and more people of color--from South America, India, the Middle East, the Pacific Islands, and other places around the world--are making the United States their home. This increasing diversity is most obvious in the schools. (p. 2)

The make up of the families themselves continues to change with the diversity of groups entering the United States. Siccone (1995), states that the ratio of nuclear families in U.S. households dropped from 40 percent in 1970 to 26 percent in 1990, which means that three out of four children in today's schools come from a home with a family configuration other than Mom, Dad, and kids all living under the same roof. He suggests that schools must reach out to families and get them involved in their youngsters' education. Sensitivity to various cultural differences in family structure and beliefs can only help students feel more excepted and worthwhile.

Students of today need curriculum and materials that help them develop human relation skills and abilities to respect differences among each other. Attending schools, working, and living in communities with many various ethnicly diverse people will require problem-solving and ways of dealing with situations that will not cause misunderstandings, resentment, stereotyping, and prejudice.

Students, even at an early age, have developed stereotypes, fears, and prejudices about cultural diversities and skills in adequately dealing with these tend to be lacking. Jackson (1996), states that to help students succeed, we need to do more than just recognize their differing strengths, we need to capitalize on them. According to Howard (1993):

> Denial, hostility, and fear are literally emotions that kill. Our country, indeed, the world, has suffered endless violence and bloodshed over issues of racial, cultural, and religious differences, and the feeling is not only physical, but emotional and psychological as well. (p. 39)

Until students, schools, parents, and communities begin working together, setting aside prejudice, fears, and stereotypes change in acceptance and understanding is unlikely to take place. Pang (1994), states that each person's input is important to grow as individuals and as a "learning community." Through multicultural education, the concepts of " complex mix of emotions, attitudes, misconceptions, and ignorance about race, class, gender, and other cultural differences" can be addressed. Change in attitudes and acceptance of various cultural differences in the United States has to be a family, community, state, and national concern in order to effectively make a difference for our future generations.

Programs that develop children's powers of self-expression and self-awareness need to be implemented into the curriculum to help develop self-esteem. Aronson (1995), states that true self-esteem develops out of a variety of experiences and that a vital ingredient is the attention, acceptance, approval, acknowledgment, and affection that a child receives from parents, teachers, and friends. Aronson continues by stating:

> Learning to respect yourself as an individual is, in an off sort of way, one of the best ways to learn to respect other people and other cultures...That is what it is about, respecting individuals not because they are from another race or culture, but because they are individuals. (p.29)

In summary, the underlying causes for inadequate appreciation, acceptance, and understanding of diverse cultures, gathered from the literature and based on data gathered from the survey and pre-test, include:

1. differences between cultural exposure in home and school environments
2. lack of integrating multicultural education into a culturally sensitive curriculum
3. lack of change by students, schools, families, and communities to set aside prejudice, fears, and stereotypes
4. lack of programs where students develop self-expression and self-awareness leading to higher self-esteem

CHAPTER 3

Review of the Literature

The targeted school, within a mid-western urban community has undergone many changes over the past several years. The school district was found guilty of intentional discrimination against African American and Hispanic students.

As a result of the lawsuit many remedies, including alternative and magnet school settings, the elimination of racially identifiable groups within academic and extra-curricular activities, and school boundary changes, have placed students of various ethnic and racial backgrounds in classes and activities together. According to Lantieri and Patti (1996), schools have always performed a vital socializing function in our society. They are now among the few places where young people of diverse backgrounds can be found in large numbers on a daily basis. The diverse population in schools calls for educators to be aware of the need for multiculturalism in their curriculum. As defined by Singer (1994), multiculturalism is based on the idea of "multiple perspectives"...that there is more than one way to view and understand an event, an idea, or an era.

Ethnic diversity within the schools has created a need for multicultural education. According to Keenan's statements, as cited in Spann (1994), multicultural education is an antibias approach that asks teachers to turn everyday interactions into opportunities to help students appreciate similarities and differences in one another and one another's immediate environment and experiences. Educators need to give first hand experiences that will help students develop the social skills they need to live in a diverse world, and help youngsters identify stereotypes, recognize unfair behavior, such as teasing or name calling, and learn that bias hurts.

In order to provide the students with experiences to broaden their multicultural awareness, there needs to be a home and community link. According to Siccone (1995),

> Schools must reach out to families and get them involved in their youngsters' education. In order for this to happen, members of the family need to feel welcome and wanted...A sense of belonging, a feeling of being connected with the group, is an essential ingredient of healthy self-esteem. This is among the best arguments for a multicultural approach to education. (p.55)

Educators must focus on getting to know the culturally diverse community which makes up their school population. "...teachers will feel more connections with children in their classes when they know the school neighborhood and the issues that are most important to the community" (Pang, 1994, p. 291).

The nation's diversity needs to be brought to students attention in order to make students aware of and sensitive to different cultures. According to Singer (1994), by embracing a multicultural perspective, educators are making a statement that we take the divisions in American society seriously and that we are committed to bridging them. "Children need to learn about other kinds of people. They need to be exposed to different cultures if they are going to cope in a global community" (Patrick, 1994, p. 39).

The civil rights movement of the 1960's and 1970's created the need for reforms in special needs education, desegregation, bilingual education, and multicultural education. According to Sobal, as cited in Dunn (1997), multicultural education originated in the 1960's as a response to the long standing policy of assimulating immigrants into the melting pot of our dominant American culture. Over the past three decades, it has expanded from an attempt to reflect the growing diversity in American classrooms to include curricular revisions that specifically address the academic needs of students.

"Multicultural education is a volatile political issue, one with articulate proponents and antagonists on both sides, the research on this topic needs to be examined objectively" (Dunn, 1997, p. 74). The aims and goals of multicultural education seem to be based on the perspective of the researchers. Lynch (1989), states that there are three aims of multicultural education; the creative development of cultural diversity, the maintenance of social cohesion, and the achievement of human justice. Dunn (1997), on the other hand states two goals of multicultural education, increasing academic achievement and promoting greater sensitivity to cultural differences in an attempt to reduce bias.

Sietter and Grant's study as found in Zimmerman (1993, p.17-19), categorized five approaches that emerged concerning Americans growing diversity:

1. Teaching the culturally different:
   The focus is on assimilating into the cultural mainstream and existing social structure.
2. Human relations:
   The integration between students who may be different socially, economically, and ethnically, learn to appreciate each other's cultures.
3. Single group studies:
   The focus on experiences of particular cultural groups.
4. Multicultural education:
   Promote cultural pluralism, cultural diversity, and social equity for all students. Contributions from many different groups and cultural values are integrated as integral parts of a multicultural curriculum.
5. Multicultural and social reconstruction:
   Stresses a social action position in which racism, sexism, and inequity are discussed and attended to as much as the cultural dimension of education.

When reviewing the literature on multicultural education, many approaches and strategies for implementation are found. Banks (1988), as stated in Hansen (1991), developed five levels of integrating multicultural content:

Level 1: Cultural contributions, which includes information on national holidays, introductions of historical figures, and national historical events.

Level 2: Additive approach, which includes some ideas and new material without altering the curriculum's structure, which implies a reordering of existing material rather than an exploration of the "different".

Level 3: Infusion, the curriculum is augmented to include new material and concepts.

Level 4: Transformation, curriculum should enable students to appreciate the diversity and complexity of world concepts and cultures. It weaves historical, critical, and aesthetic considerations into the multicultural curriculum.

Level 5: Social Action, which includes action and decision making on the part of students as a result of exploration of multicultural issues. Social action uses artistic expression to shape and change society's response to issues which should be explored.

Hollins (1996), in Culture in School Learning, described and developed a six part process for multicultural education which includes: objectifying culture, personalizing culture, inquiring about student's cultures and communities, applying knowledge about culture to teaching, formulating theory linking culture and school learning, and transforming professional practice to better meet the needs of students from different cultural and experiential backgrounds.

"Introducing students to the world's vast cultures through art is an excellent way to increase understanding and appreciation of others. Learning comes easily when there is a state of wonderment in the classroom" (Bridge, 1997, editor's notes).

Educators can reach the diverse population of students in their classrooms by integrating the arts with a multicultural theme into the curriculum. "The more that students know about the arts, history, values, and traditions of cultures represented in their own student body, the more likely they are to accept their fellow classmates and unfamiliar heritages" (Dilger, 1994, p. 51).

A multicultural approach to learning about world cultures allows students who read, view, and are given hands on activities, to develop an understanding and appreciation of various societies. The arts can help schools reach students with different learning styles as well as kids whose strongest abilities are visual/spatial, musical/rhythmic, or bodily/kinesthetic (Black, 1996).

According to Susan Black, as stated in Education Digest (1996), students who were bored and rebellious really responded to the arts. Some of the most difficult students became much more motivated and involved in their learning when the arts were integrated into the curriculum. Gardner (1990), who developed the theory of the multiple intelligences, states that some authorities would embrace a fairly early and systematic introduction of bodies of knowledge about the arts, aspects of history, a vocabulary for talking about the arts, and some discussion of issues of judgement and value. The argument here is that children during early school years are genuinely curious about their culture and how it operates.

Black (1996), describes a discipline-based arts education approach developed by the Getty Center for Education in the Arts, which includes four distinct components:

1. Art production: Students create their own art works.
2. Art criticism: Students sharpen their perceptions and learn to see art from different viewpoints.
3. Art history and culture: Students learn about the contributions artists make to culture and society.
4. Aesthetics: Students reflect and make judgements about the quality of works of art and of the visual world around them.

The four disciplines of the arts; music, dance, drama, and visual arts, when integrated into the core curriculum, can provide a means to enhance student's development of skills and knowledge of cultures and ethnic diversity (Tiedt and Tiedt, 1995). The arts, while unique in their own characteristics, share vocabulary and skills when integrated into the curriculum.

Music is a part of every culture. Students should experience a variety of music, either live or recorded, the blues, blue-grass, or classical, by members of many cultures. Music is a universal language that all can share. Students should create their own music to express their ideas and emotions. According to Langstaff and Mayer (1996), music can be the perfect tool for bringing emotions and feelings to the surface. It gives children a new language for processing these thoughts and feelings and for making sense of them. Through music, students who never shine in regular classwork have the opportunity to show their stuff. Musical aptitude is not correlated with IQ, so children who do not excel on a math quiz can excel in music class, thereby building confidence and self-esteem and improving their attitudes about school.

Dance and drama can be used in the classroom to provide students with opportunities to discover what is inside of them. Students can view and identify feelings they share with others. Acting out cultural poems, plays, folktales, fairytales, and myths, is natural in any literature-based language and arts program. According to the Drama/Theater Resource Manual For Curriculum Planning (1985), through a variety of activities such as dramatic play, pantomime, improvisation, story drama, playmaking, scene study, and theater attendance, the student, as creator and audience, explores the world of drama/theater.

The multicultural curriculum can include visual arts as a way to help students make connections with historical cultures.

"Language arts share much common ground with the visual arts because both subjects concentrate on means of expression" (Amdur, 1993, p. 13). Integrating multicultural literature with visual arts can help students identify with people across centuries and across cultures.

The arts need to be integrated into all subject areas to help students develop multicultural awareness. Integrating the arts into various subject areas will help students develop imagination, communication, and critical thinking skills. Arts strategies provide opportunities to include multicultural perspectives in the curriculum and to link a school with the larger community. Art records the history, emotions and morals of a society. According to Martha Bein (Rockford Area Arts Council 1996-97),

> Art's ability to communicate transcends verbal expression. Art requires collaborative communication. Those in the performing arts must work to reach a common goal, a life skill not often developed in other areas of education. Children and youth possess more life skills and more self esteem through work in the arts. (p. 4)

Multicultural literature combined with integrating the arts into the curriculum sets the stage for all students to experience differences and similarities between the cultures. "Multicultural literature provides insights into the unique and valuable differences between cultures. Children learn through these valuable books and benefit greatly from the insights, experiences, and interests of others (Abbott, Polk, 1993, p. 6). Multicultural literature can help students learn that people everywhere share the same emotions. In Celebrating Our Diversity, Cliff Roberts states: The world is made of towns like these filled with many families. Their faces are different, their names are too, but they laugh and cry the same as you.

Project Objectives and Processes

As a result of curriculum integration with a multicultural theme into the second grade subjects, during the period of September 1997 to February 1998, the second grade targeted students will increase their ability to appreciate, accept, and understand various cultures and diversities as measured by, pre-test and posttest, teacher observations, student/parent surveys, student journal entries, and portfolio assessments.

In order for students to increase their ability to appreciate, accept, and understand various cultures and diversities, the following processes are necessary:

1. Multicultural lessons using cultural artifacts, literature, and trust/bonding activities will be developed. Thematic connections will be created through literature.
2. Activities involving drama, dance, music, and visual arts that address a multicultural theme will be developed to be integrated into a classroom setting.
3. Community and home-school connections will be planned, organized, and developed.

The multicultural lessons and activities incorporated into the curriculum by the researchers will include trust/building activities to promote social skills. The Second Step program will be used to develop social skills. Self-esteem activities from the Rockford Area Arts Council workshop will be implemented. The students will learn about other cultures through age appropriate literature. Artifacts from different cultures will be used to promote learning through hands on exploration.

The arts will be integrated into the second grade curriculum to promote cultural awareness. Drama will be used to retell multicultural stories. Dance, movement, and games, will be used to help students relate to diverse cultures and promote appreciation of other cultures. Music, which is the universal language of our world, will be used to promote cultural awareness. Visual arts will be used in the second grade curriculum using art history, aesthetics, and criticism using prints. Art production will be developed to allow students to experience hands-on activities and various art media.

Home-school connections will be made to facilitate meaningful relationships between social and school context. The surrounding community will be involved to enhance student's feelings of belonging and acceptance of each other's cultural diversities.

The lessons and activities developed will reflect the Illinois State Goals for Fine Art Instruction (Illinois Academic Standard Project, 1996). As a result of their schooling, students will be able to:

> understand the sensory elements, organizational principles, and ideas expressed in and among the arts (Goal 25).
>
> through creating and performing, understand how works of art are produced (Goal 26).
>
> understand the role of the arts in civilizations past and present (Goal 27). (p. 23)

District policies and curriculum will be followed and supplemented with lessons and activities involved in this project.

Project Action Plan

The action plan is designed to address three primary solution elements; development of multicultural curriculum, integration of activities involving the arts, and implementation of home-school and community connections.

The researchers in this study will present multicultural lessons and activities focusing on Native American, Hispanic, Asian, and African cultures to the second grade targeted group of 26 students within the students' classroom, artroom, and gymnasium.

Introduction of cultures through literature, manipulatives, and social sciences will be presented to students in their classroom with the classroom teacher one day a week, one hour a day, for 15 weeks, September, 1997 to February, 1998. The art and physical education teachers will implement activities and projects during their weekly scheduled time period. One day a week for a thirty-minute time period, the two specialists will work cooperatively with the classroom teacher in the targeted second grade room, integrating the arts into classroom activities through a multicultural theme.

The researchers will implement the lessons and activities in an attempt to achieve multicultural awareness through the arts. Research suggests that integrating multicultural art activities throughout the curriculum has improved student achievement and self-esteem (Tiedt and Tiedt, 1995).

I. Multicultural Lessons

- A. Introduction of the culture in the classroom
    - 1. Literature
    - 2. Manipulatives
    - 3. Social sciences
- B. Introduction of the culture through visual arts
    - 1. View works of art
        - a. authentic artifacts
        - b. prints and reproductions
        - c. slides
        - d. videos
    - 2. Production of art works
    - 3. Art history
    - 4. Aesthetics
    - 5. Criticism
- C. Introduction of the culture through trust/bonding activities
    - 1. Movement
    - 2. Dance
    - 3. Drama
    - 4. Second Step
- D. Introduction of the culture through music
    - 1. Types of music
    - 2. Singing and performing
    - 3. Instruments

E. Reflection/writing time in the classroom
    1. Journal writing
    2. Circle discussions
    3. Role playing/Second Step

II. Community and Home School Connection
    A. Parent student survey
    B. Community field trip and guest speakers
    C. Me/family intrapersonal lessons
    D. Picture lady

III. Multicultural Activities
    A. Me bag
    B. Who am I
    C. Drama games
    D. Dance games
    E. Self portraits
    F. Ethnic dolls
    G. Reflection

(See Appendix C, Monthly Themes: Second Grade Multicultural Integrated Program)

Methods of Assessment

In order to assess the effects of the intervention, a pretest and posttest on cultural awareness will be given, followed by teacher observations. A student/parent survey will be sent home. Student journal entries will be read by the teacher. Portfolio assessments will be done based on content.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Intervention

The research project was designed to increase the appreciation and acceptance of various cultures and diversities. In order to accomplish this purpose, the researchers integrated the Arts through a multicultural theme into the second grade curriculum.

The researchers presented multicultural lessons and activities, outlined in an intervention calendar (Appendix D), from September, 1997 through February, 1998, focusing on Native American, Hispanic, Asian, and African cultures to the targeted group of 26 students. The lessons and activities were extended over a 26 week period rather than the 15 week intervention described in the action plan presented in Chapter Three. Lesson plans were developed to implement the curriculum within the students' classroom, artroom, and gymnasium.

Through literature, manipulatives, and social sciences the cultures were introduced to the students in their classroom by the classroom teacher, one day a week, one hour a day for 26 weeks, instead of the 15 weeks as originally stated. The art and physical education teachers implemented activities and projects during their weekly scheduled time period. One day a week for a thirty-minute time period, the two specialists worked cooperatively with the classroom teacher in the targeted second grade room, integrating the Arts into classroom activities through a multicultural theme.

To help develop an understanding of various cultures the researchers began by providing the students with an opportunity to identify themselves and relate with others through trust bonding activities. A total of six activities were implemented within the month of September.

Additional activities were used to develop an awareness of the Arts in the students' families and community. The researchers planned and facilitated an in-school museum displaying artifacts from various cultures, a field trip to the city's art museum, and provided the students with the opportunity to hear from staff members of several different ethnic backgrounds.

Activities and lessons related to Native American, African, Asian, and Hispanic cultures were implemented by the researchers during the remainder of the scheduled intervention. The students participated by using visual arts, dance/movement, drama, and music through hands-on activities. The Arts were also incorporated into the targeted students' curriculum through literature, math, social sciences, and writing activities. The students in the research group were involved in these activities to broaden their knowledge and empathy of different cultures. Samples of lesson plans for these activities are included in Appendix E.

Presentation and Analysis of Results

In order to evaluate the effectiveness of the students' ability to appreciate, accept, and understand various cultures and diversities, teacher observations, a pretest of cultural awareness, and a posttest of cultural awareness were used during the intervention.

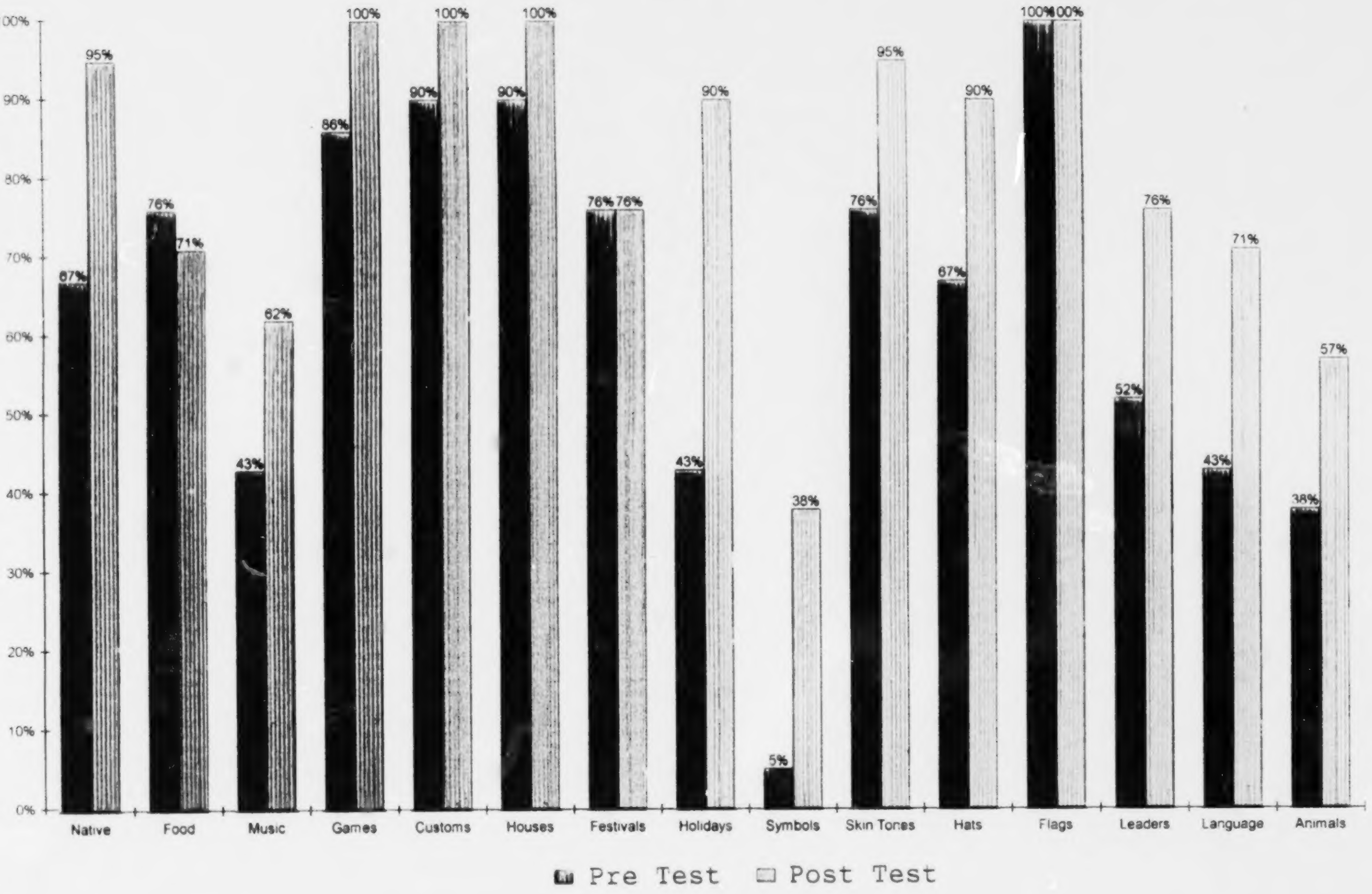
The researchers observed during the intervention and in review of the intervention on video, that the students interacted with classmates of diverse backgrounds and eagerly participated in multicultural arts activities. The students were able to transfer skills and attitudes in nonteacher directed settings, such as the lunchroom, the playground, choosing partners in computers, picking partners in art, and grouping in physical education.

The pretest, concerning multicultural knowledge, given at the beginning of the intervention, indicated that the students were uneven in their familiarity with components of cultures. According to the pretest, anywhere from three-fourths to one-third of the students were lacking in some cultural knowledge. The students were familiar with the areas of "customs," "houses," "games," and "flags." As stated in Chapter Three, the students were able to respond accurately to the pictures which were related to their prior knowledge of different cultures.

The test, assessing knowledge of the multicultural arts of second grade students was readministered, again orally to eliminate nonreader bias, in March, 1998. This instrument was used as a pretest and a posttest to determine the effect of the researchers intervention with multicultural arts activities and lessons on the students knowledge and appreciation of various cultures. In Table 4, student responses were compiled and compared with the September, 1997 test results, as cited in Chapter Two.

In comparing the pretest and the posttest, the analysis of data presented in Table 5 indicates that: 28 percent of the students increased in their knowledge of first American settlers, 5 percent decreased their familiarity with Chinese food, 19 percent increased their awareness of an African musical instrument, 14 percent increased their knowledge that a pinata is part of a Mexican birthday celebration, 10 percent increased their recognition of chopsticks as a Chinese eating utensil, 10 percent increased their familiarity with an Indian dwelling, there was no increase or decrease in their knowledge of Chinese New Year's symbols, 47 percent increased their recognition of a symbol used at Christmas, 33 percent increased their identification of a Mexican symbol, 19 percent were more aware of skin tones, 23 percent were more familiar with a Mexican hat, 100 percent were still aware that the American flag was a symbol of their country, 24 percent increased their ability to identify an African-American leader, 28 percent increased recognition of Native American picture word symbols, and 19 percent were more familiar with an African animal.

Table 4



Multicultural Pre and Post Test Comparison

Table 5

PRETEST AND POSTTEST COMPARISON

QUESTION	PRETEST	POSTTEST	DIFFERENCES
First American	67%	95%	+28
Chinese Food	76%	71%	-5
African Music Inst.	43%	62%	+19
Piñata	86%	100%	+14
Chopsticks	90%	100%	+10
Teepee	90%	100%	+10
Chinese New Year	76%	76%	0
Christmas Symbol	43%	90%	+47
Mexican Symbol	5%	38%	+33
Skin Tone	76%	95%	+19
Sombrero	67%	90%	+23
American Flag	100%	100%	0
African Leader	52%	76%	+24
Native Am. Words	43%	71%	+28
African Animal	38%	57%	+19

Pretest Average = 63.46%
Posttest Average = 81.40%
Total Improvement Between Pretest and Posttest = 17.94%

Students showed a considerable increase in their knowledge of the multicultural arts. A 20 percent or more increase was indicated on eight out of 15 questions. The increases were apparent in the students ability to identify the first Americans, African musical instruments, a symbol of Christmas, a Mexican symbol, a Mexican hat, an African-American leader, Native American words, and an African animal. The researchers observed that the students engagement in the multicultural activities during the intervention enhanced their knowledge of various cultures.

The questions on the test that did not show improvement were areas in which students had prior background knowledge and experiences. These areas included eating utensils of Asians, Native American homes, Chinese New Year's symbols, and the American flag. The curriculum from the previous grade level influenced the students background of multicultural knowledge. The first grade curriculum includes the studies of Native American cultures, multicultural holiday celebrations, and patriotic symbols.

Students showed a 5 percent drop on Question Number 2 which asked, which food would people from China eat. The pictorial answers were tacos, corn, rice with chopsticks, and spaghetti. The researchers determined that since the students had the hands-on opportunity to experience eating rice with chopsticks, the students who chose the wrong answer were not focused on the question. Two of the 6 students chose the correct answer on the pretest but selected the wrong answer on the posttest.

The average score of right answers on the pretest was 63.46 percent. The average score on the posttest was 81.4 percent. This indicates a 17.94 percent improvement rate between the pretest and the posttest. The researchers used the analysis of these percentages to determine that the intervention of hands-on multicultural arts activities in the second grade curriculum was successful.

Conclusions and Recommendation

Based on the presentation and analysis of the data on multicultural awareness and acceptance of cultures, the students showed a marked increase in their appreciation of diverse cultures. The social skills learned during the hands-on multicultural arts activities appeared to have transferred between students of various cultures. Students chose partners of diverse cultures for group activities in the classroom, during hands-on arts activities in the art room, and in grouping in physical education classes. The students' eagerness to participate in the multicultural arts intervention presented by the researchers, guest speakers, and community experiences showed their development of social awareness and acceptance of different cultures. As indicated in the pretest and the posttest, the targeted students showed substantial increase of knowledge in the area of multicultural awareness and acceptance. This acceptance and awareness was apparent in teacher observations, journal writing, and classroom discussions during circle time.

The intervention allowed all students the opportunity to take part in the learning process. This became evident when a child of Asian ancestry showed his enthusiasm during the chop-stick and rice activity. He was able to share with the class his family's mealtime experiences and demonstrated to the class how to use chopsticks.

Students from African descent were eager to tell their stories of their families' heritage after the African-American school principal came into the class to share her grandmother's quilt and read the story, "The Patchwork Quilt." African-American twin brothers, participating in the intervention, brought in a quilt the very next day and shared their story of their family quilt. The researchers were pleased to observe these two particular students showing excitement and interest about this cultural activity. These two students had lacked self-motivation and interest toward most school activities.

Many students showed great insight in their journal writing after the hands-on activity and discussion of Guatemalan Worry Dolls. The researchers observed that the students related to the ideas that children all across America have similar worries. A great number of the students referred to death of themselves or a family member in their journal writing. These writings showed the researchers that even in second grade, 8 year old students in the United States today, have great concerns with very serious issues that face our nation. Supplying these students with a method or means of expressing these emotions can only benefit all students in our society.

The effect that the intervention has on the school, as a whole, is evident throughout the building with the principal, the teachers, and the support staff. A significant amount of interest was shown during the intervention through presentations by staff members, bulletin board displays, and the in-school museum.

The researchers conclude that the success of this intervention is evident in the students' attitudes about multicultural arts in the second grade curriculum. The attitudes of the students toward their peers also appeared to be more positive.

The researchers are of the opinion that educational professionals must be made aware of the results of the intervention. Chapter Two documented the existence of a lack of appreciation of diverse cultures in the school setting. The compelling increase in knowledge and attitudes toward other cultures suggests that time spent on providing multicultural arts experiences to make students more aware of other cultures is time well spent. The researchers agreed that if the intervention was duplicated, it would be beneficial to students of various backgrounds. Based on the fact that public school systems are made up of a growing diverse group of cultures and students with strengths in different areas of the multiple intelligences, students must be given the opportunity to learn to the best of their abilities through a multicultural arts program.

As a result of integrating the Arts through a multicultural theme into the second grade curriculum, the students have developed an understanding and awareness of themselves and of others and a stronger knowledge base of various cultures. The intervention confirmed the critical value of developing a caring acceptance toward various cultures. A crucial difference can be made in the daily lives of students if multicultural awareness and integration of the Arts is promoted in coordination with the academic curriculum.

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APPENDICES

Appendix A

Family Cultural Awareness Survey

1. Do you have artifacts in your home from past generations that came from other countries to America?

2. Has your family ever visited an art museum and viewed art from other countries?

3. Has your family visited cultural restaurants, or do you prepare cultural foods in your home?

4. Is any language other than English spoken in your home?

5. What special things do you include in your family celebrations that represent your heritage?

6. Are there any special stories that you share with your child that have been passed on through generations?

7. What type of music does your family listen to at home?

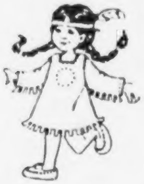
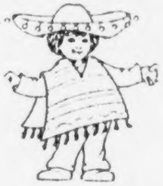
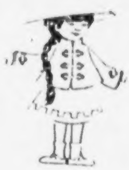
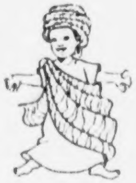
8. Has your family ever experienced any of the following arts? (Please circle those that pertain to you.)

musical concerts   ballet   opera   theatre

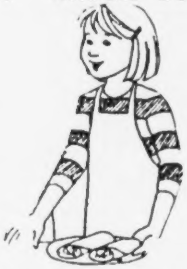
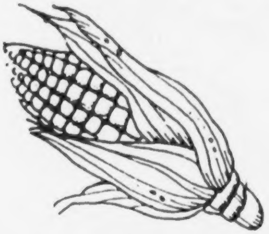
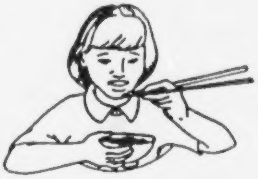
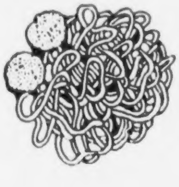
Appendix B

Pre/Post Test Assessing Knowledge Of The Multicultural Arts Of Second Grade Students

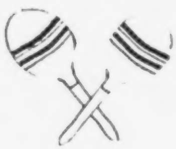
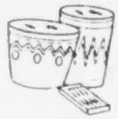
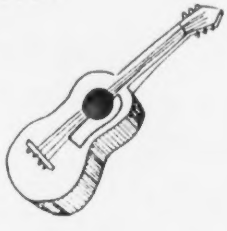
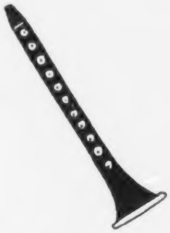
1. Which group of people lived in America First?

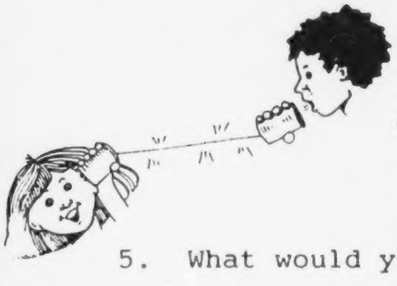
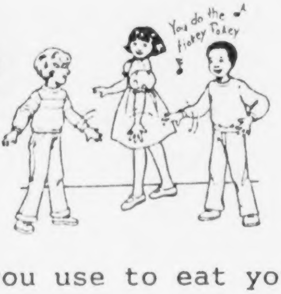
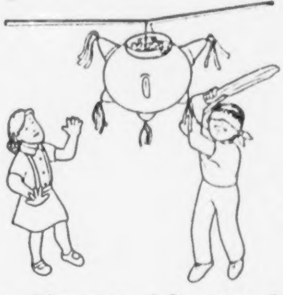
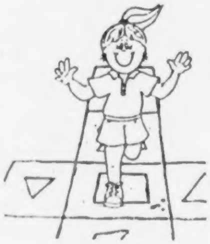
2. Which food would people from China most commonly eat?

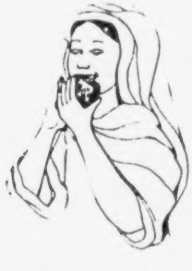
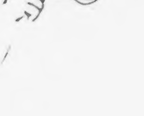
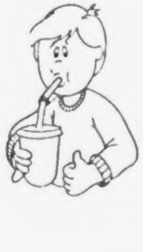
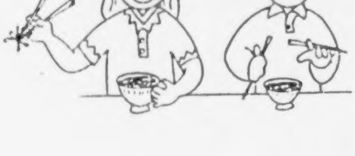
3. If you went to school in Africa, what instrument would your music teacher use to make music?

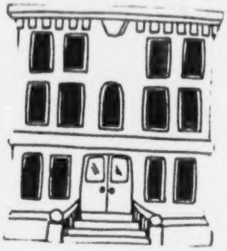
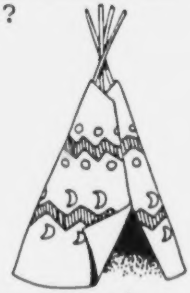
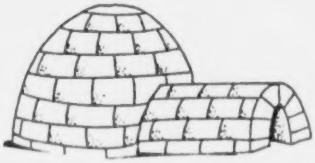
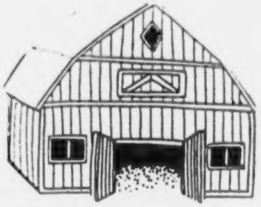
4. If you went to a birthday party in Mexico, what game would you play?



You do the Hokey Pokey



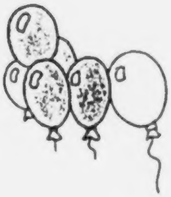
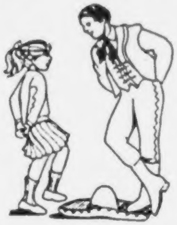
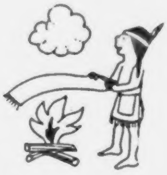
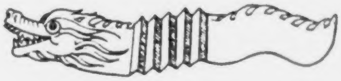
5. What would you use to eat your dinner if you lived in China?

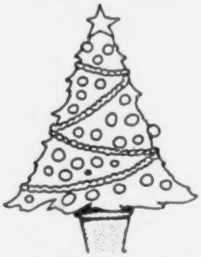
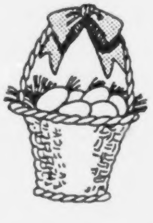
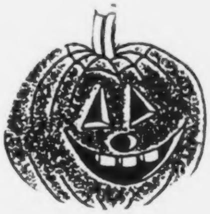
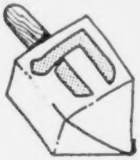
6. If you were an American Indian, you might have lived in which type of house?

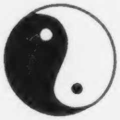
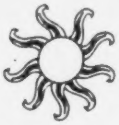
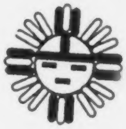
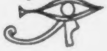
7. What might you see at a Chinese New Year celebration?

8. What is one thing people in America use to decorate during the Christmas holiday?

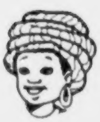
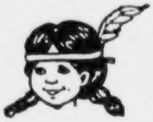
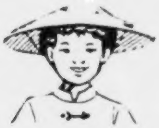
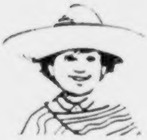
9. Which symbol is from Mexico?

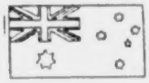
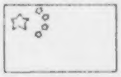
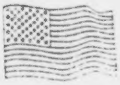
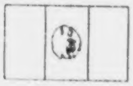
10. Which is not a skin tone of people?

BLUE TAN BROWN BLACK

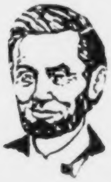
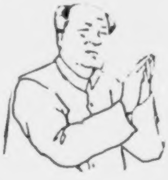
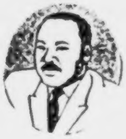
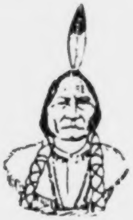
11. Which hat would you wear for a siesta?

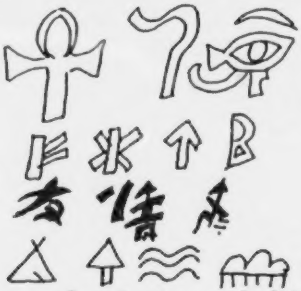
12. Which flag represents the country in which you live?

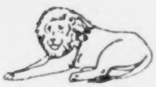
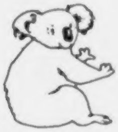
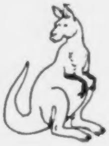
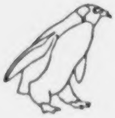
13. Which of the people pictured below was a famous African-American leader?

14. Which pictures below represent Native American words?



15. On an African safari you might see which animal?

Appendix C
Monthly Themes

Monthly Themes: Second Grade Multicultural Integrated Program

August: Cultural Awareness Pre-Test

September: Me, Family, Community

1. Trust/Bonding Activities
2. Quilt
3. Apple Unit

October: Family and Community Traditions

1. Art Museum Trip
2. In School Multicultural Museum of Native American, Hispanic, Asian, and African Artifacts

November: Travelers/Explorers

1. Ethnic Dolls
2. Native American/Colonial
3. Immigrants

December: Celebrations/Cultural Toys and Games

1. Kwanzaa
2. Christmas
3. Hanukkah
4. Posada

January: Make Believe

1. Dragons
2. Martin Luther King, Jr. Birthday - Dreams
3. Dreams and Beliefs for Various Cultures

February: Leaders and Friendship

1. Leaders from Various Cultures

2. Getting Along
3. Patriotism
4. Cultural Awareness Post Test

If the intervention would have continued through the year, the researchers would have included the following themes:

March: Irish/Polish/Swedish Cultures

1. Potato Lunch
2. Ethnic Foods and Dance
3. Irish Jig and River Dance
4. Arts and Women's History

April: Australia

1. Animals
2. Climate

May: Asian Heritage Month

1. Japan/ China
2. Other Southeastern Asian Countries

Appendix D

INTERVENTION CALENDAR

1997 - 1998 School Year

AUG. 25-29	PRE-TEST, PARENT SURVEY, PERMISSION SLIPS, ORGANIZATIONAL MEETING FOR SCHEDULING PURPOSES
SEPT. 1-5	REVIEW RESULTS OF SURVEY AND PRE-TEST, FINE ARTS AND MULTICULTURAL TERMS, LIKES & DIFFERENCES
8-12	PORTRAITS, SELF-PORTRAITS, FRAMES, "I LIKE ME" COLOR WHEELS, "WHO AM I APPLES"
15-19	SELF-PORTRAITS WITH MIRRORS, WHO'S IN THE MIRROR STORY
22-26	LINE BACKGROUNDS TO SELF-PORTRAITS, PRESENTATION OF FAMILY PRINTS, JAPANESE BLINDFOLD GAME, MULTICULTURAL ARTS STAFF DEVELOPMENT PRESENTATION
SEPT. 29- OCT. 3	MUSEUM IN THE SCHOOL PREPARATIONS, MUSEUM RULES AND WORDS, STUDENT VIEWING OF THE MUSEUM, STUDENT WORKSHEET - MUSEUM OBJECTS SEARCH, STILL LIFE, PORTRAIT, LANDSCAPE, AND ABSTRACT DRAWINGS
6-10	ART MUSEUM FIELD TRIP, PARENTS NOTE AND PERMISSION SLIPS, BUS AND MUSEUM CONTRACTS, STUDENT NAME TAGS, MUSEUM VOCABULARY
13-17	PRESENTATION OF SELF-PORTRAIT QUILT, GUEST SPEAKER, SCHOOL PRINCIPAL, PRESENTATION AND READING ABOUT QUILTS
20-24	HAT DAY IN THE GYM, GUEST SPEAKER, SCHOOL LIBRARIAN, BOOKS ABOUT HATS, STUDENT'S WEAR HATS AND IDENTIFY WHICH CULTURE THE HATS ARE FROM, MEXICAN HAT DANCE
27-31	COSTUME DAY, GUEST SPEAKER, SCHOOL LIBRARIAN, ASIAN DOLLS AND TRADITIONAL INDIAN(INDIA) COSTUMES, DOLLS FROM MANY CULTURES, CRAFT STICK DOLL PUPPETS
NOV. 3-7	SOUTHWEST NATIVE AMERICAN NECKLACES, POSTERS OF NATIVE AMERICAN CRAFTS
10-14	ART PROJECT - DRUMS & VESTS, RAIN DANCE AND RYTHUM SOUNDS IN GYM, CLOUDS WITH NATIVE AMERICAN TRIBAL NAMES, CLASSROOM WORKSHEETS OF NATIVE AMERICAN POWWOW DANCER
17-22	WHO BELONGS HERE-STORY ABOUT IMMIGRANTS--CLASSROOM READING, MATH AND CULTURES, SPANISH, ENGLISH AND

		SWAHILI NUMBERS, MATH SLAT BOOK PROJECT (CHINA), NUMBER PUPPETS, DRAMA DANCE
NOV.	24-28	FOOD FROM MANY CULTURES, HARVEST FESTIVALS AROUND THE WORLD - POEM AND MAPS, CORNUCOPIA, IDENTIFY FRUITS AND VETGETABLES, CORN HUSK DOLLS AND INDIAN CORN DISPLAYED, POP CORN FOR STUDENTS TO EAT WITH THEIR LUNCHES
DEC.	1-5	CULTURAL CELEBRATIONS, STUDENTS VIEW FOUR PRINTS AND DRAMATICLY PORTRAY ONE FIGURE FROM EACH PRINT, CLASSROOM WRITING AND DRAWING EXPERIENCE WHILE VIEWING THE PRINTS
	8-12	SEVEN PRINCIPLES OF KWANZAA, EACH STUDENT MAKE THREE CANDLES (1 BLACK, 1 RED, & 1 GREEN), PUT IN DISPLAY CASE
	15-19	HANUKKAH TRADITIONS AND CELEBRATION, STUDENTS MAKE A DREYDL, PLAY THE DREYDL GAME USING NUMBERS
JAN.	5-9	BOOK: A NATIVE AMERICAN CRAFT KIT, DREAM CATCHERS, DISCUSSION ON GOOD AND BAD DREAMS AND DREAMS FOR THE FUTURE
	12-16	READ STORY ON MARTIN LUTHER KING, JR.'S LIFE, STUDENT'S RECALL INFORMATION USING A WEB CHART OF HIS PORTRAIT, POEM: EQUALITY, SONG: MARTIN LUTHER KING, JR'S BIRTHDAY
	19-23	EXPLAIN THE TRADITION OF WORRY DOLLS FROM CENTRAL AMERICA, STUDENTS WRAP & GLUE YARN TO WOODEN DOLL PINS AND DRAW FACES WITH MULTICULTURAL CRAYONS (SKIN TONES), DISPLAY DOLLS, STUDENTS WRITE ABOUT WHAT THEY WORRY ABOUT AND DRAW A PICTURE OF ONE WORRY
	26-30	CHINESE NEW YEAR CELEBRATION, READ BOOK, CREPE PAPER RIBBONS, RIBBON DANCE, COOK AND EAT RICE WITH CHOP STICKS
FEB.	2-6	MARCHING BAND INSTRUMENTS: KAZOO, SHOE-BOX GUITAR, TAMBOURINE, READ ABOUT HOW THESE INSTRUMENTS HAVE BEEN MADE AND USED BY MANY CULTURES
	9-13	DISCUSS COLORS AND SYMBOLS ON FLAGS FROM AROUND THE WORLD, STUDENTS MATCH FLAGS TO NAMES OF COUNTRIES & BY USING A CHART, SONG: THERE ARE MANY FLAGS IN MANY LANDS, USE INSTRUMENTS THE STUDENTS MADE TO MAKE RYTHUMS, MARCH AND PLAY INSTRUMENTS
	16-20	ANIMALS FROM AROUND THE WORLD, WHITE SELF-HARDENING CLAY ANIMALS MADE WHILE LOOKING AT ANIMAL OUTLINES, PINCH/PULL METHOD OF SCULPTING CLAY, COLOR ANIMALS

FEB. 23-27	"AMIGO" BINGO (PICTURE BINGO), REVIEW FOR THE POST TEST, STUDENTS RECALL WHERE AND WHEN THEY SAW THE PICTURES THEN PLAY BINGO WHILE INSTRUCTOR HOLDS UP PICTURES AND STUDENTS MATCH THEM
MAR. 2-6	STUDENTS AND INSTRUCTORS WATCH AND REVIEW VIDEO TAPE THAT WAS TAKEN DURING THE INTERVENTION LESSONS, POST TEST

Appendix E

Lesson Plans

Unit Plan for September: Me, Family, Community

Objective: Students will become aware of their likes and differences between themselves, their families and their communities.

Materials:
1. Likes & Differences Chart
2. Fine Arts & Multicultural Terms Chart
3. Picture Frames
   "I Like Me" Color Wheels
4. 9" x 9" white paper for self-portraits, crayons, skin tone crayons, markers
   Who's In The Mirror, story
5. Family Prints
   Japanese Blindfold Game

Action:
1. Students use T-chart to help identify likes and differences.
   Students in groups look at words on cards and decide as a group if the word fits in the like or the difference category.
2. Students present terms from charts.
3. Students hold a picture frame up to their face to make a self-portrait. They tell the class one thing they like.
   "I Like Me" Color Wheel Lesson.
   Researchers show students self-portraits and portraits by Vincent VanGogh, Jacob Lawrence, Frida Kahlo, Leonardo DaVinci
   "Who Am I Apples" student worksheet
4. Students use pre-drawn head and shoulders paper adding facial features, hair and skin tones to make a self-portrait. Students look in a mirror to see themselves. Who's in the Mirror, is read to them as they work on their self-portrait.
5. Instructor presents "Family Prints": The Banjo Lesson by Henry Ossawa Tanner and Untitled by Kitagawa Utamaro.
   Students learn and participate in Ojiisan - Obaasan, a Japanese blindfold game.

WHAT MAKES US THE

SAME	DIFFERENT
SCHOOL	GLASSES
SECOND GRADE	FOOD
PEOPLE	SKIN COLOR
CITY	HEIGHT
EYES	EYE COLOR
BOYS & GIRLS	WEIGHT
HUMAN	LIKES
WORLD	HAIR COLOR
	CLOTHES

LANGUAGE

FAMILIES

CULTURES

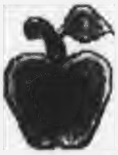
1. AFRICAN
2. HISPANIC
3. ASIAN
4. NATIVE AMERICAN

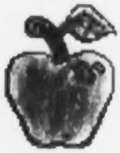
MULTICULTURAL TERMS:

1. TRADITION
2. CUSTOM
3. CULTURE
4. HERITAGE

Who Am I?

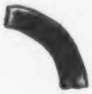
Apple :Red=boy Green=girl

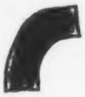




Stem: Pointing Left= left handed

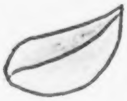
Pointing Right= right handed

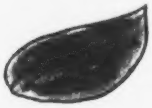




Leaves: Light Green= # of brothers

Dark Green= # of sisters

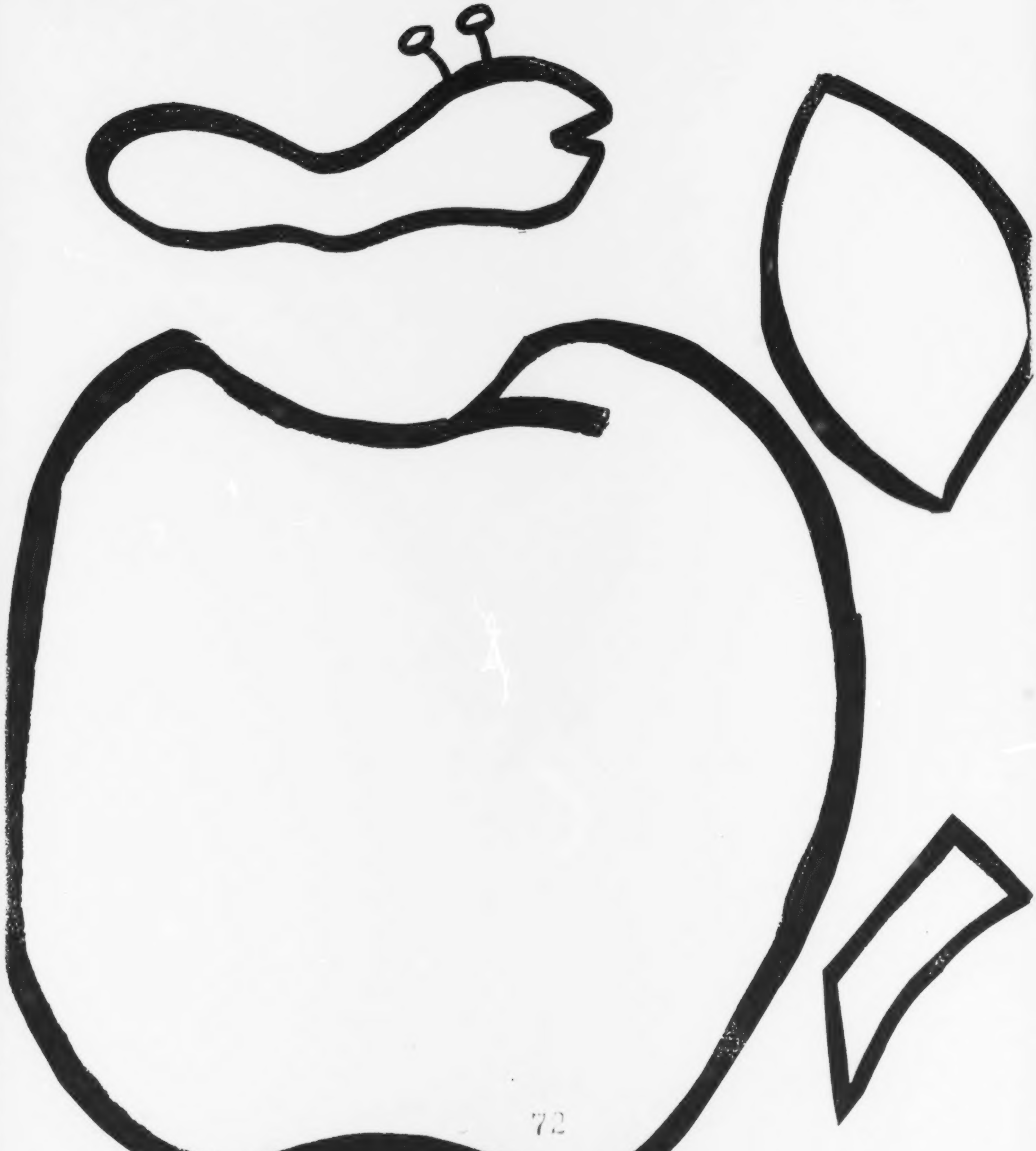




Worm: Yellow= rides to school

Orange= walks to school

Who Am I?



I LIKE ME!

Something you are wearing

Eyes

Hair

Feelings

Skin

Something you are wearing

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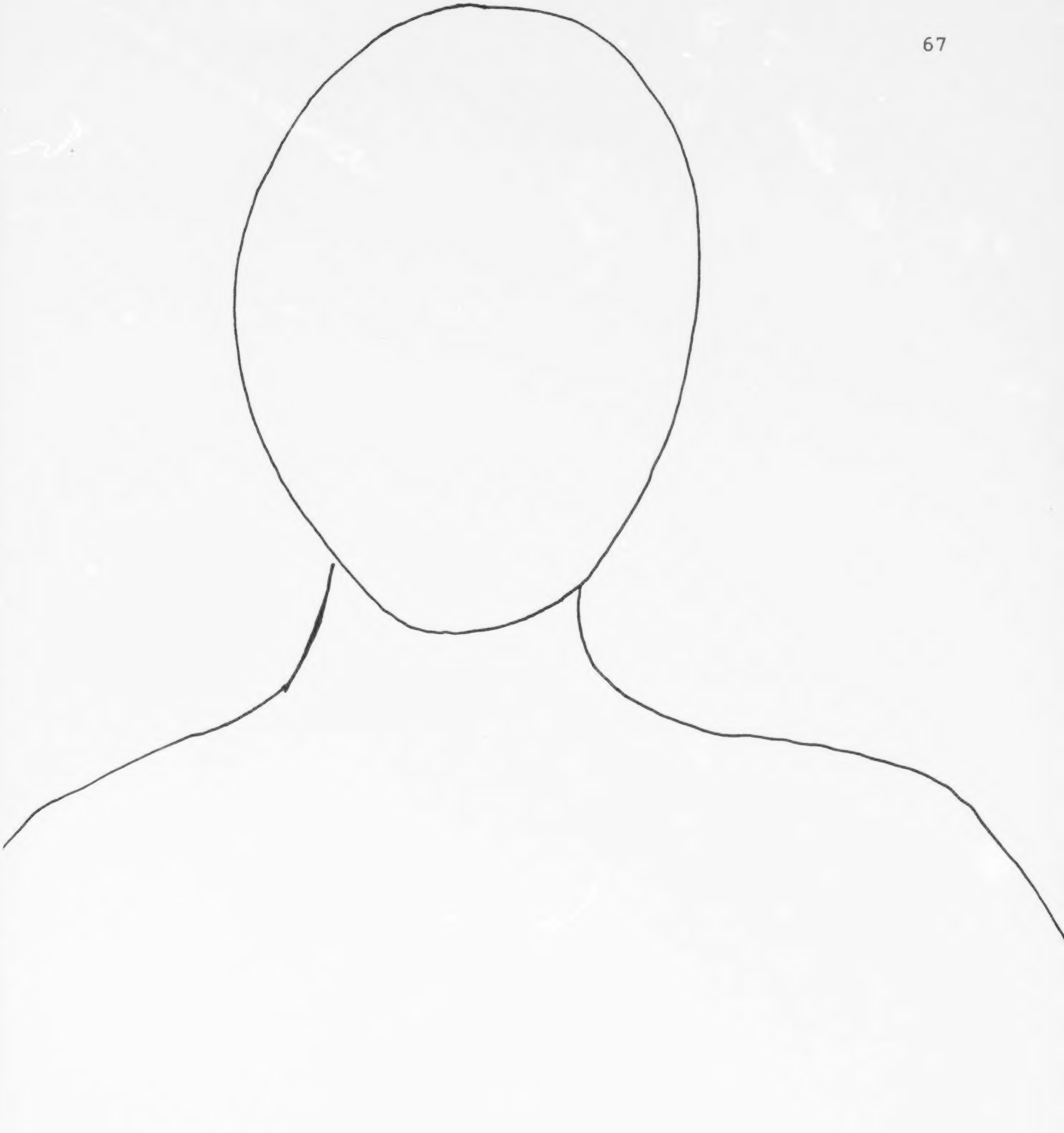
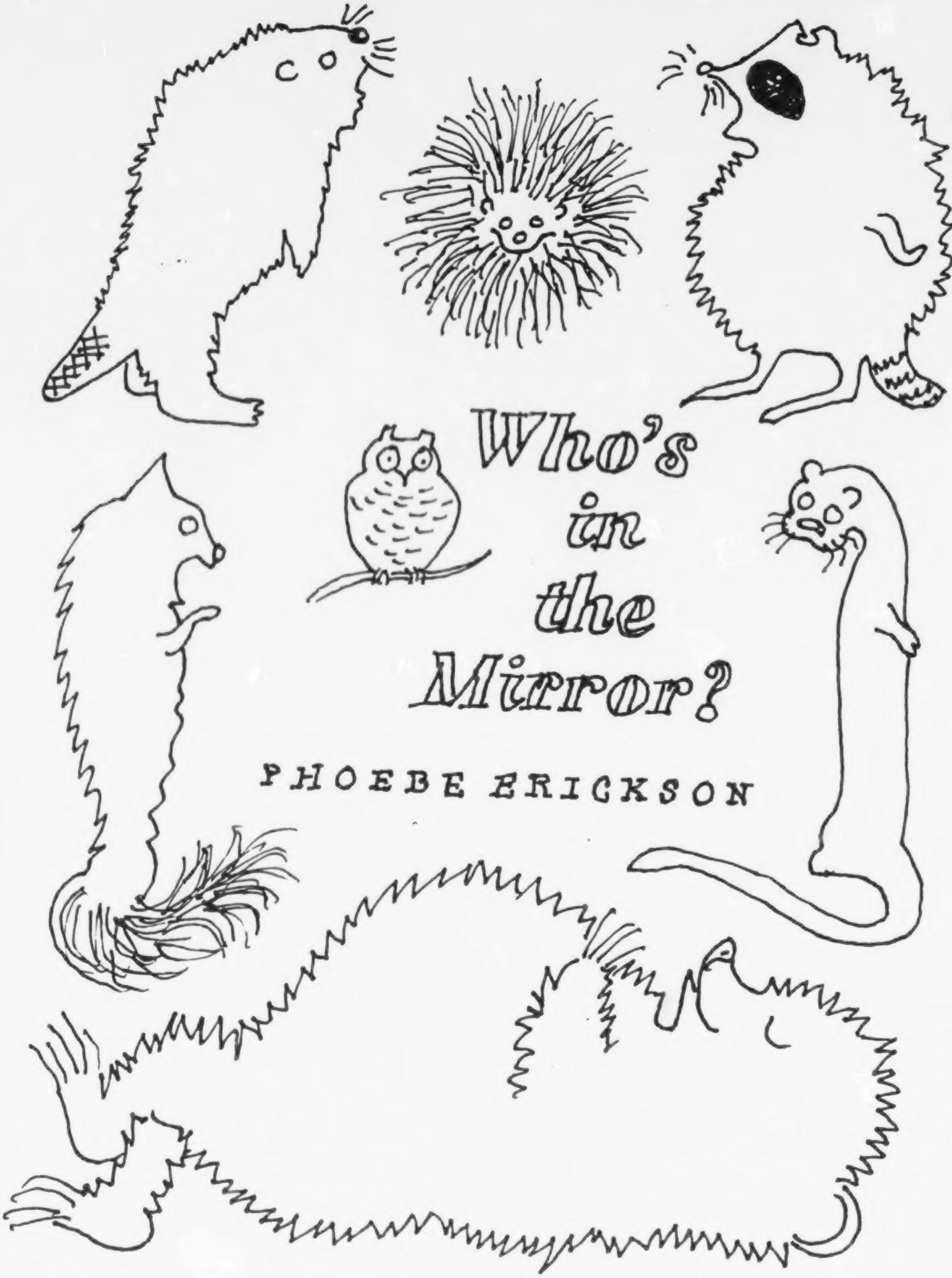


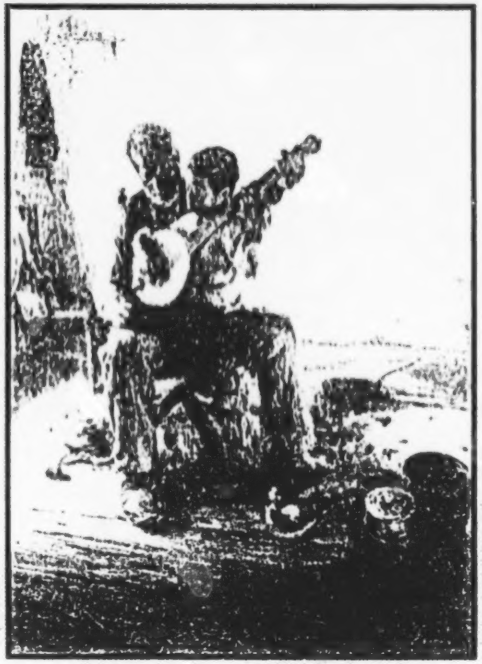

Who's in the Mirror?
PHOEBE ERICKSON

Three animal friends
try to figure out who really is in the mirror.

The Banjo Lesson

Henry Ossawa Tanner • 1859-1937

Families Share Feelings



Artist Profile

Henry Tanner was born in Pittsburgh, Pennsylvania. He became interested in being an artist when he saw a man sketching. Tanner enrolled in the Pennsylvania Academy of the Fine Arts and became the second African-American student in the history of the school. He was encouraged to become a professional artist by his teacher, Thomas Eakins. Tanner's scenes of plantation life met with little success in America, so he went to Europe to continue his studies. Tanner painted pictures with religious themes inspired by the work of Rembrandt. He became an award-winning artist and received the French Legion of Honor for his work. Henry Tanner lived in Paris for the rest of his life.

Painting Profile

The Banjo Lesson is one of Tanner's best-known early works as a painter. He traveled to the rural mountain area of North Carolina and observed this banjo lesson. Tanner was inspired to paint the scene and used the man and young boy as live models. His painting reflects loving care, tenderness, and closeness between a man and a young boy. They both concentrate on the fingering needed to play the banjo. The cottage has a rough-hewn wooden floor and there are a few obscurely drawn cooking utensils. The man has shabby shoes and a hat on the floor beside him. This picture is a narrative painting because it tells a story and depicts people. *The Banjo Lesson* was completed in 1893.

Art Appreciation for The Banjo Lesson

Color— The two main figures are painted in dark gray and brown tones. White, yellow, and soft, rosy hues recede in the upper background.

Line—The horizontal direction of the floorboards and table are in direct contrast to the vertical position of the man and boy. All objects are true in form yet softly undefined.

Movement—Movement is implied as the boy's fingers are ready to strike the banjo strings. The man is patient and calm. The painting depicts quiet repose.

Step into the Painting

- What is happening in this painting?
- Who is the man? Who is the boy?
- Where do you think they live? How do you think they feel?

BEST COPY AVAILABLE

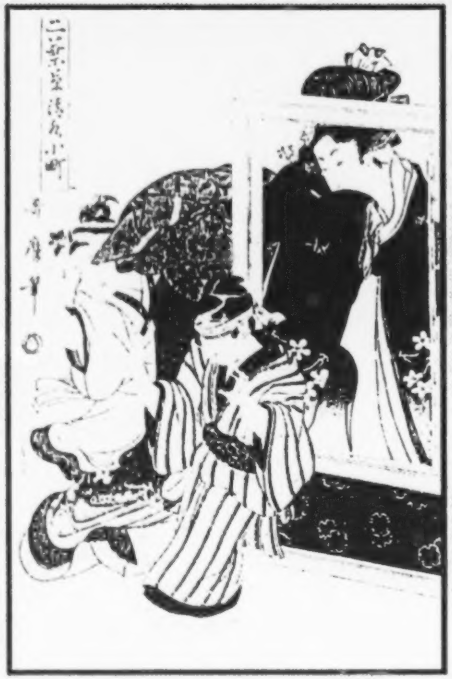
Tell the Story

Have children tell the story they see in the painting. They might perform a play or write a story, poem, or song.

Untitled Japanese Print

Kitagawa Utamaro • Late 1700s

Families Have Traditions



Artist Profile

Kitagawa Utamaro was a well-known Japanese artist of the late 1700s. At this time artists were considered unimportant and there were no records kept of his birth, parents, or family. As a child, Utamaro is said to have caught grasshoppers, fireflies, and crickets. He would study, sketch, and draw them, then let them go. Utamaro was a master in making wood-block art prints. He would draw a picture on paper and transfer the design to an inked woodblock. Since different colors required different block prints, most prints had few colors and flat tones. Utamaro's prints were known for their strong, finely detailed lines.

Painting Profile

This untitled wood block reflects a scene from Japanese family life. Two young children play *Blind Man's Bluff,* a traditional game popular with children in many countries. The mother and children wear traditional Japanese robes and sashes called *kimonos* and *al obis.* Modern Japanese still wear traditional clothes for special occasions and festivals and the Japanese culture retains many customs and traditions, such as bowing, removing shoes, and using chopsticks. Every culture has its own traditions and families who participate in their culture's special traditions.

Art Appreciation for Untitled Japanese Print

Color—This print is typical of wood blocks and has few colors. Pale lemon and white tones are subtle and flat. Orange, gray, and black colors are repeated in the clothing.

Line—All lines are sharp and well-defined. They are visible in the curves of the robes, fingers, and hair of the characters and patterns on the robes.

Movement—Quick movement is reflected by the flowing kimonos, the position of the children's bodies and arms, and their way of peeking and hiding.

BEST COPY AVAILABLE

Step into the Painting

- What is happening in this picture? Have you ever played a game like this?
- How many children do you see in this painting? Who is the woman?
- What are the people wearing? Why do you think they are dressed this way?

Tell the Story

Have children tell the story they see in the painting. They might perform a play or write a story, poem, or song.

OJIISAN-OBAASAN (JAPANESE)

INDOOR OR OUTDOOR 15-25 PLAYERS

There is no better evidence of the international character of games than this Japanese version of the blindfold game *Reuben and Rachel.* In Japan *ojiisan* is "grandfather" and *obaasan* is "grandmother." Children from age 7, teenagers, and adults can play this game, but don't mix the age groups.

Equipment

Two blindfolds and a gong-type bell.

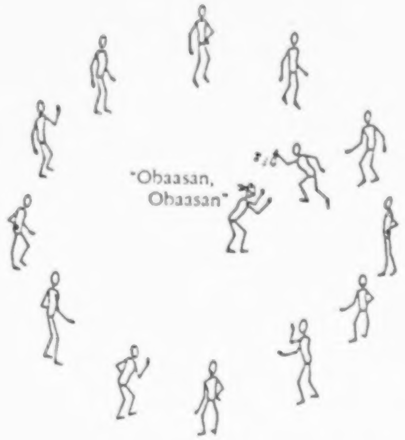
Formation

Players form a circle, standing close enough together to keep the *ojiisan* and the *obaasan* inside its boundaries but allowing sufficient room for the two to maneuver about.

Action

If the two volunteers are of the opposite sex, their identification as *ojiisan* and *obaasan* is obvious. If they are of the same sex, arbitrarily assign the names.

One player is blindfolded. (The game can also be played with both players blindfolded.) The other player holds the bell. Turn the blindfolded player around two or three times. He calls the opposite player, *"obaasan, obaasan."* Every time he calls, *obaasan* must jingle the bell.



The object is for the blindfolded player to locate the sound and touch the other player. The player who is not blindfolded attempts to evade him but cannot leave the circle and must always ring the bell as soon as her name is called.

When the first player has succeeded, the second player is blindfolded, and the action is repeated, with the second player calling *"ojiisan, ojiisan."*

Note: Great Games to Play with Groups

Unit Plan for October: Family and Community Traditions

Objective: Students will become aware of family and community traditions through cultural field trip to the art museum and presentations of artifacts by staff members.

Materials:
1. Museum rules and words charts, student worksheet, and nametags
2. The Patchwork Quilt story
3. Books on hats from various cultures
   Cultural hats for students to wear
4. Cultural costumes
   Dolls from many cultures
   Craft Stick Doll Puppets

Action:
1. Students are presented with museum rules and museum terms
   Walk through an in-school multicultural museum displayed by researchers
   Students, researchers, and parents visit the city art museum, dance company, and participate with the artist in residence.
2. Students make family connections through the quilt story and presentation of family quilts.
3. Hat Day - Students wear hats and distinquish which culture the hats are from.
   Students listen to the music, learn, and participate in the Mexican Hat Dance.
4. Costume Day - Multicultural Doll Collections are displayed for the students' viewing.
   Students try on a poncho from Mexico, a Kimono from Japan, and a Daski shirt from Africa.
   Guest Speaker from India in Indian Costume.
   Students make craft stick multicultural puppet dolls.

MUSEUM WORDS

1. ARTISTS
2. DOCENT
3. GALLERIES
4. LANDSCAPE
5. STILL LIFE
6. PORTRAIT
7. SCULPTURE
8. CULTURES
9. CURATOR
10. SECURITY GUARD

MUSEUM RULES

1. DO NOT TOUCH

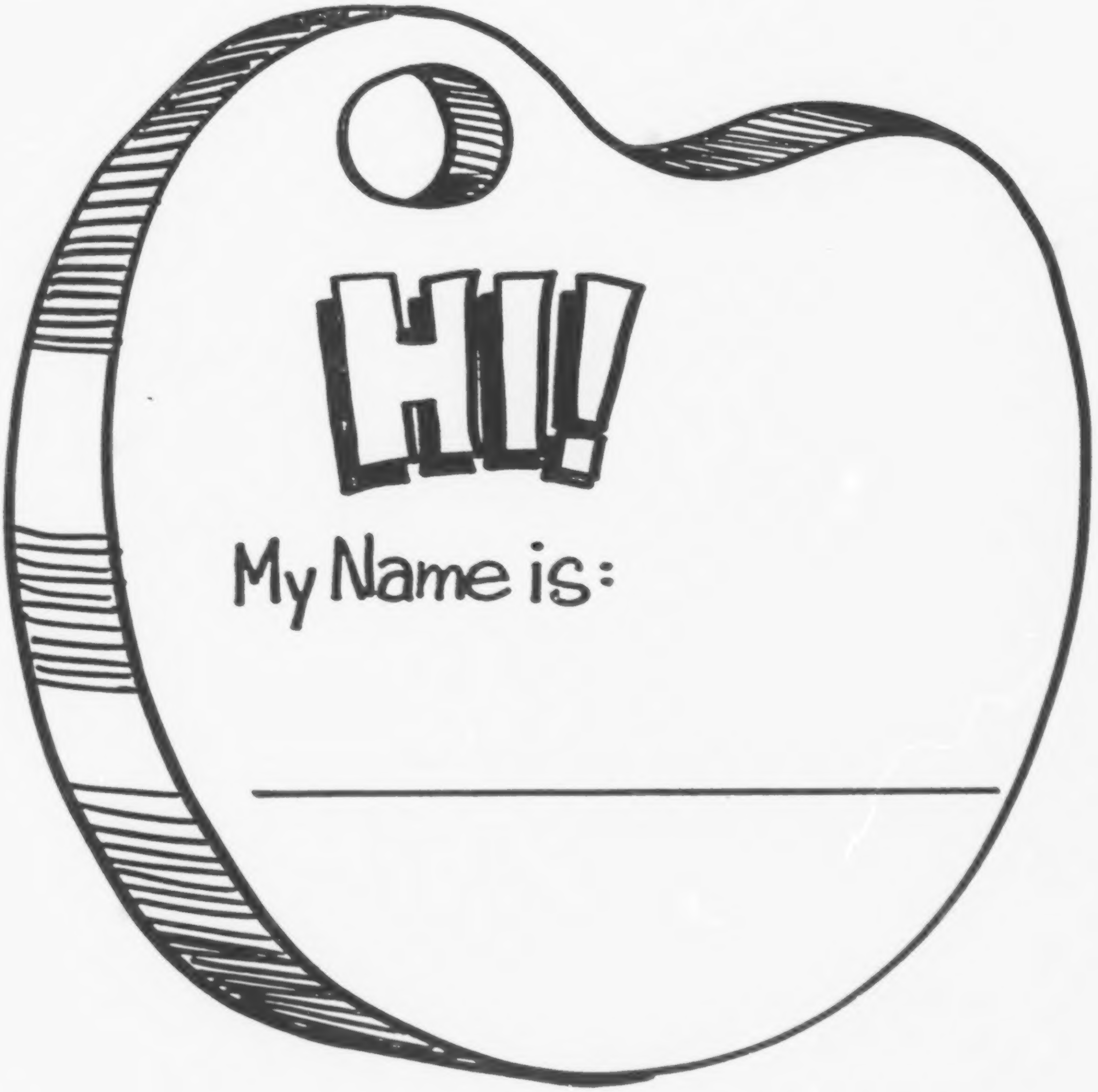
2. WALK

3. LISTEN TO YOUR GUIDE

4. STAY WITH YOUR GROUP

5. ENJOY

Name Tag Sheet



It is important that you have a name tag when you visit the art museum with your school. Very carefully cutout this name tag. With your teacher's help, write **YOUR NAME**, the **NAME OF YOUR SCHOOL** and **YOUR TEACHER'S NAME** in the center. If you wish, you may color your name tag and make it very ARTISTIC!

Vocabulary — Chapter 1

ARTIST — The name of the person who creates works of art.

DOCENT — The name of the person who shows us the works of art.

SECURITY GUARD — The person who protects the works of art and helps visitors.

GALLERIES — The special rooms where works of art are shown.

TWO-DIMENSIONAL — Works of art that are flat, such as DRAWINGS, PAINTINGS and PRINTS.

THREE-DIMENSIONAL — Works of art that take up space and may sit in the middle of the floor. These are called SCULPTURES.

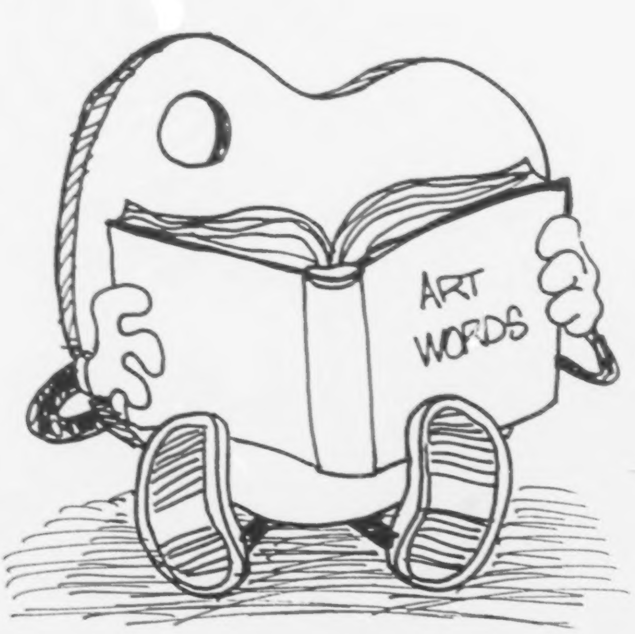
SUBJECT — What the work of art is about or what it is showing us.

PORTRAITS — Works of art that use people as their subject.

LANDSCAPES — Works of art that have trees, grass, mountains, rivers or buildings as their subject.

STILL LIFES — Works of art that usually have flowers, fruits, vases and tables as their subject.

ABSTRACTS — Works of art that use shapes, color, lines and texture as their subject.



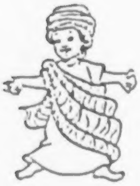
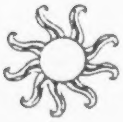
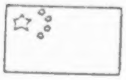
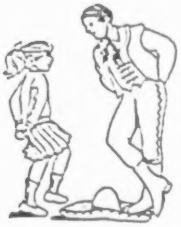
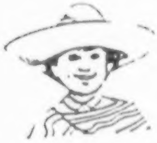
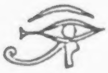
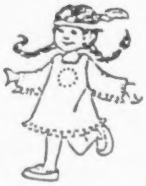
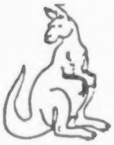
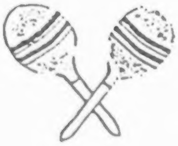
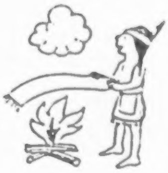
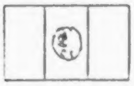
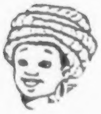
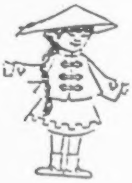
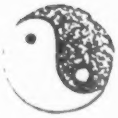
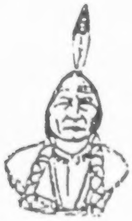
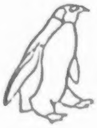
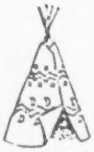
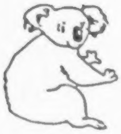
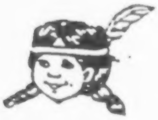
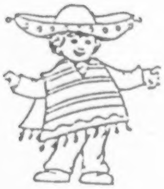
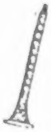
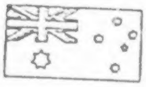
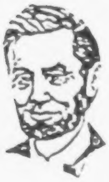
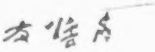
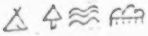
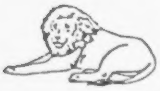
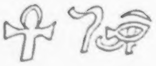
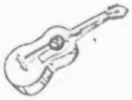
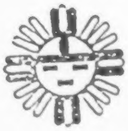
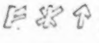
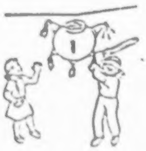
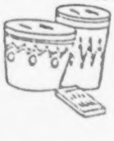
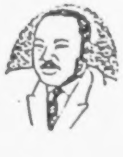
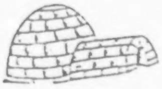
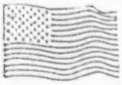
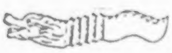
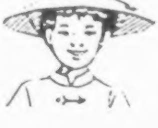
My Still Life

My Portrait

My Landscape

My Abstract

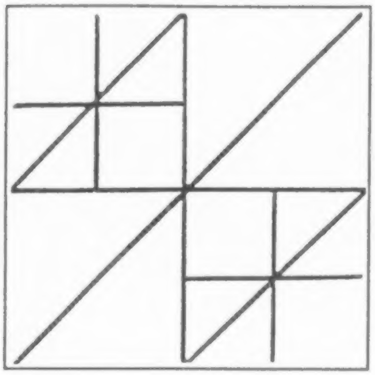
CAN YOU FIND ME?

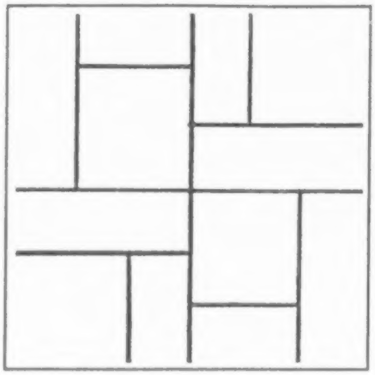
"America is not like a blanket - one piece of unbroken cloth, the same color, the same texture, the same size. America is more like a quilt - many pieces, many colors, many sizes, all woven and held together by a common thread." -Jesse Jackson

(Siccone, (1995), Celebrating Diversity)

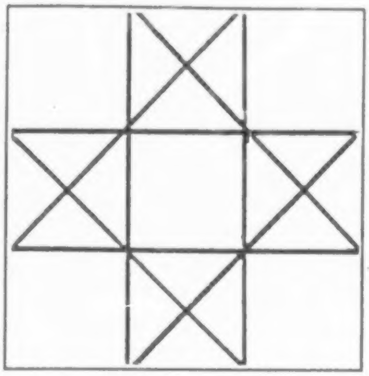
Quilting: Sample Designs



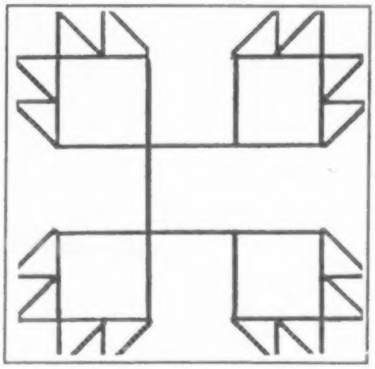
Flock of Geese



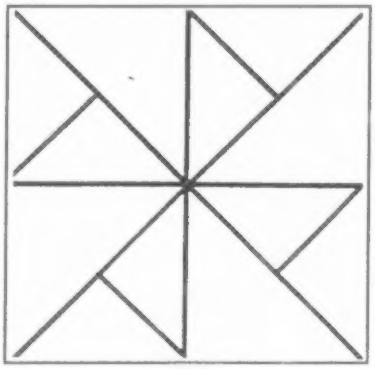
Patience Corner



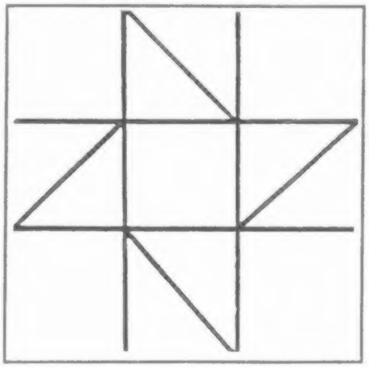
Ohio Star



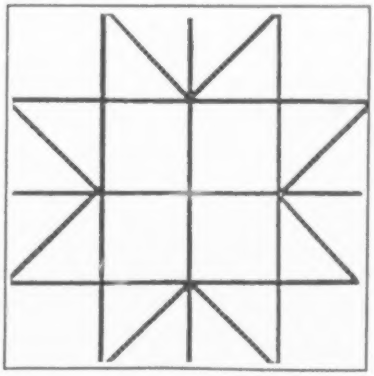
Bear Tracks



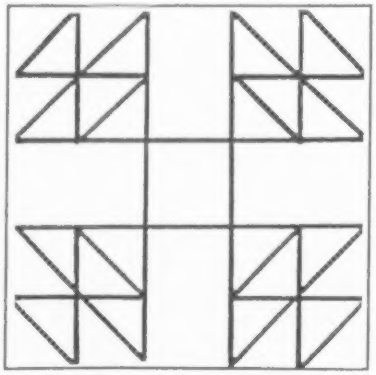
Windmill



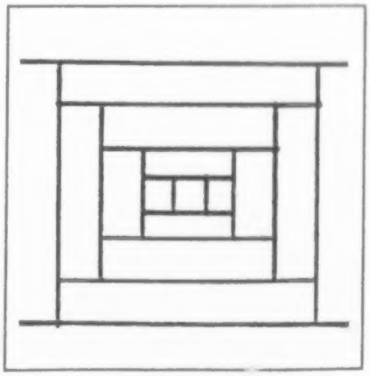
Friendship Star



Lone Star



Geese to the Moon



Log Cabin

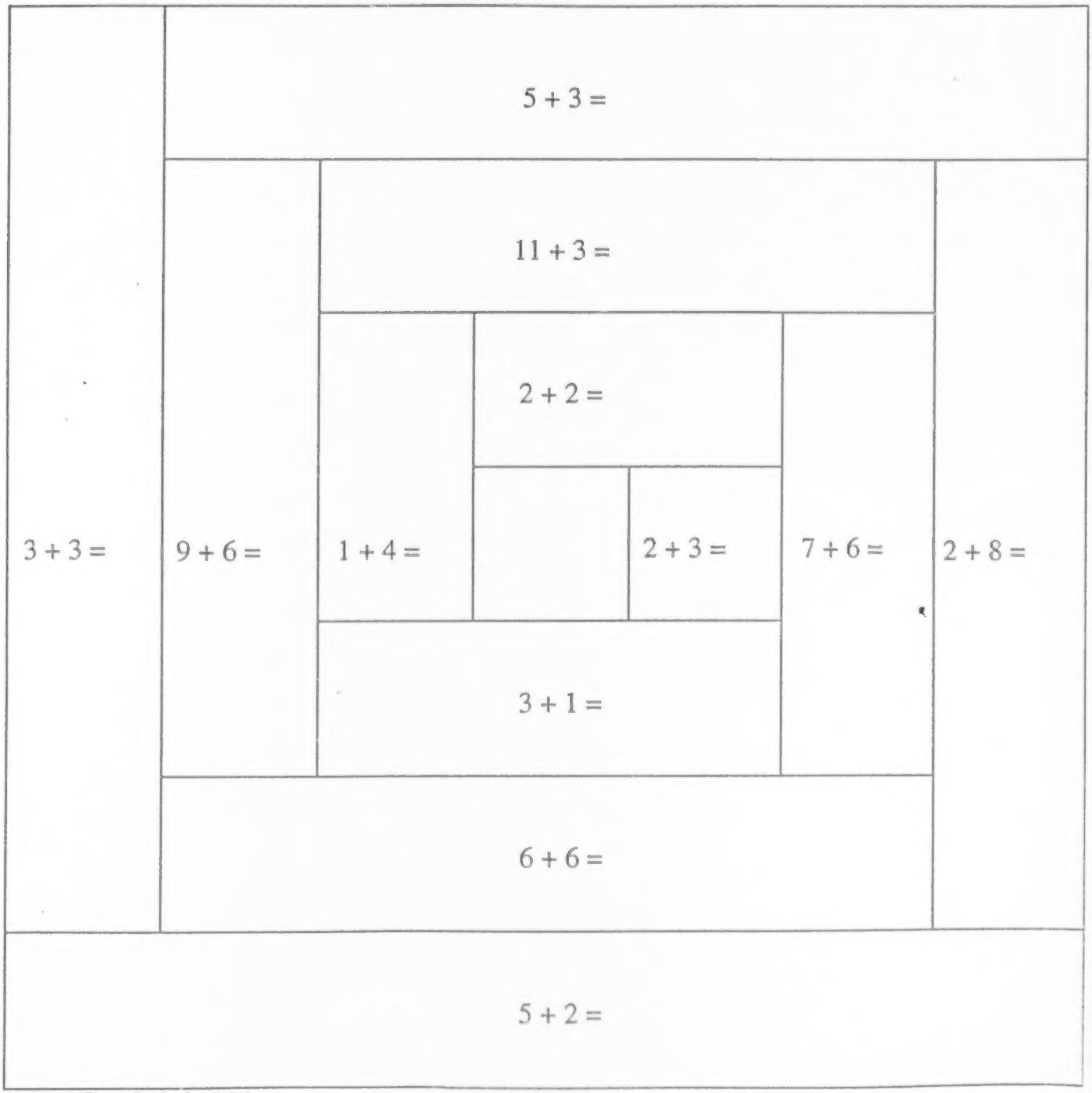
© 1994 Teacher Created Materials, Inc.

Name____ Date ________________

Log Cabin Math Quilt

The Log Cabin quilt pattern was very popular during pioneer days and remains popular today. The center square is sometimes thought to be the candle burning in the cabin's window, greeting those who have been on a long trip.

Color the center square yellow.
Color the sums from 1 to 5 green.
Color the sums from 6 to 10 purple.
Color the sums from 11 to 15 blue.



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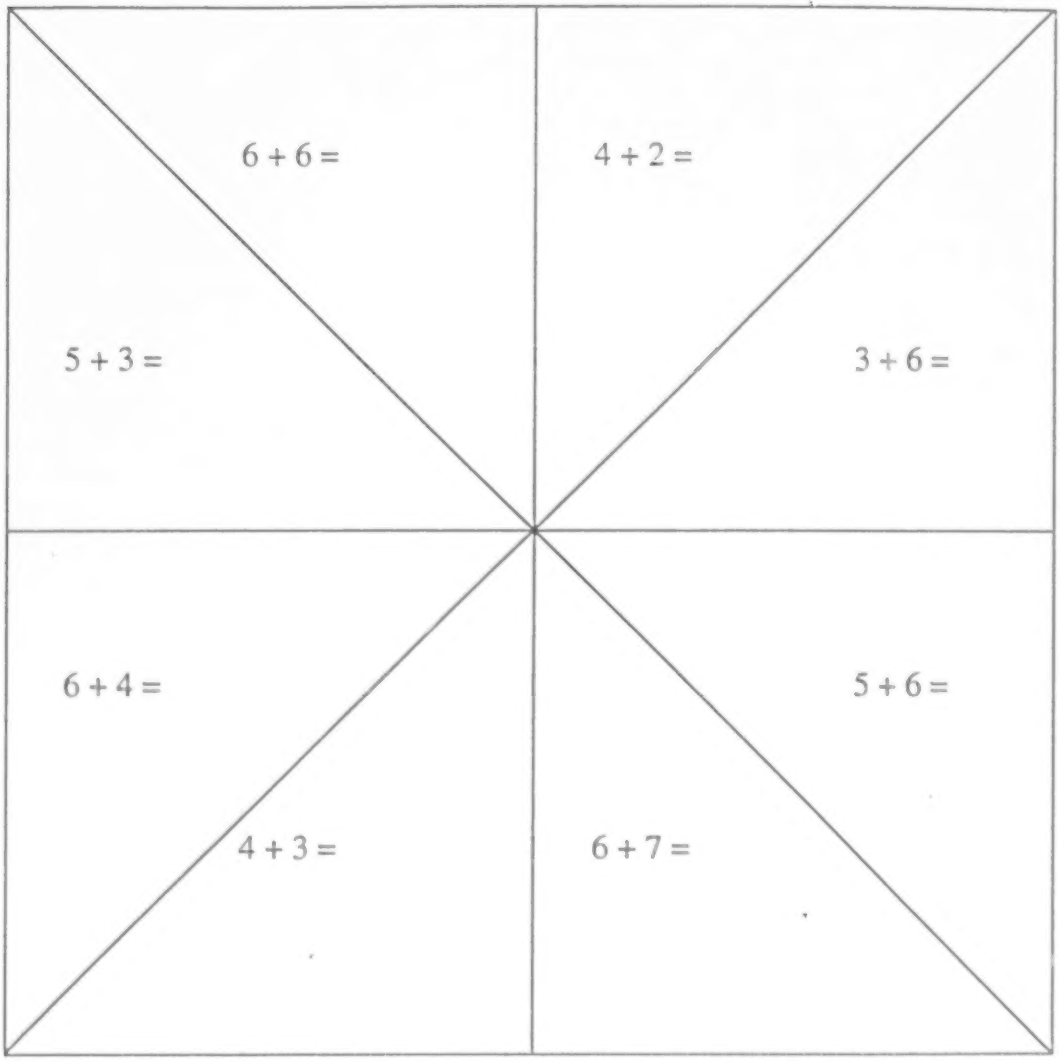
Name________________________________ Date ____________________

Windmill


6 + 6 =
4 + 2 =
5 + 3 =
3 + 6 =
6 + 4 =
5 + 6 =
4 + 3 =
6 + 7 =

Color the sums that equal:

13 - purple
10 - red
7 - brown
12 - blue
9 - green
6 - black
11 - yellow
8 - orange

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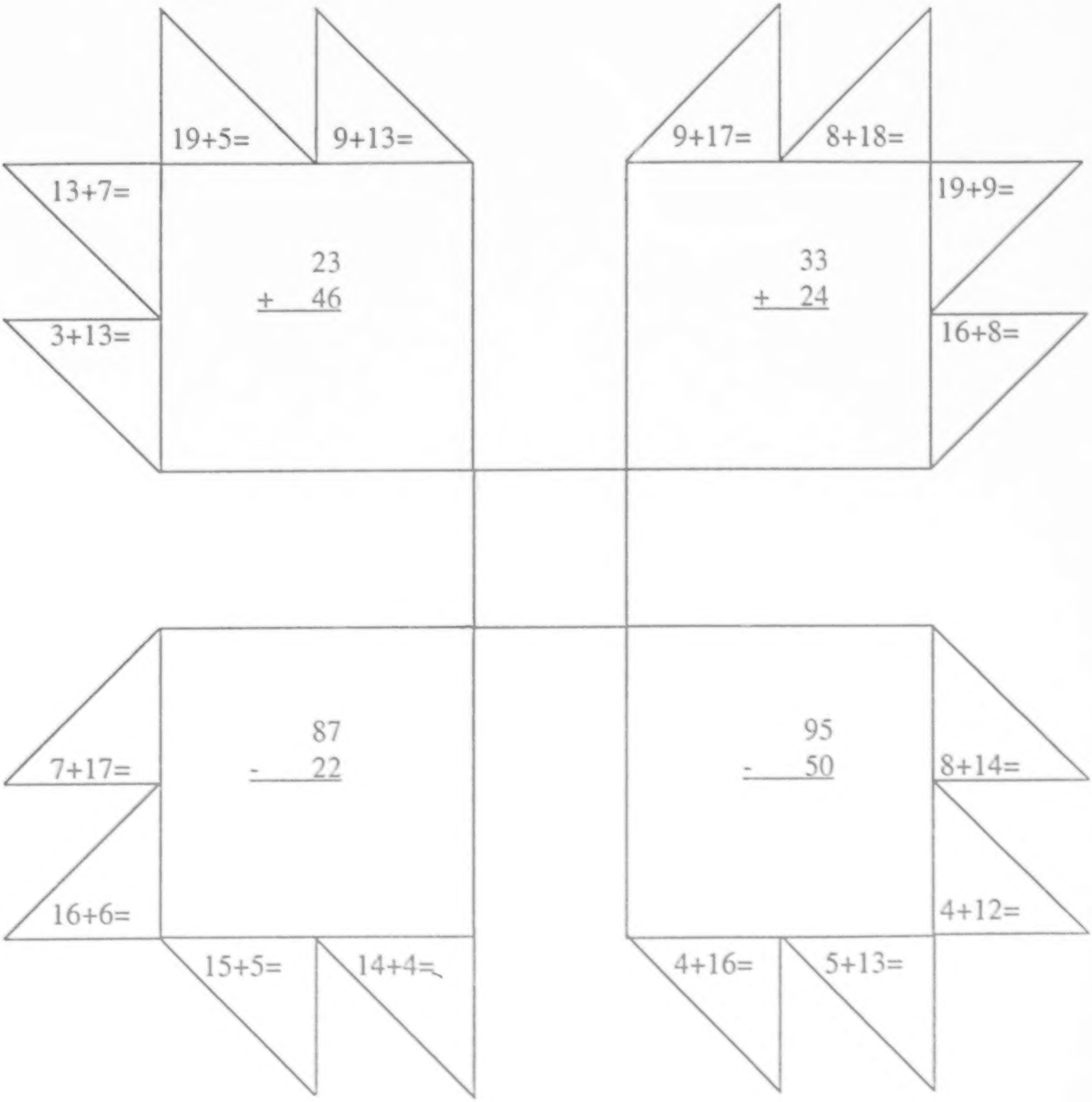
Name ________________________ Date ______________

Bear Claw

86

1. Solve the problems.
2. Color the even answers purple.
3. Color the odd answers orange.
4. Do research to find other simple quilt patterns and make up your own math worksheets like this one.


19+5=
9+13=
13+7=
3+13=
23
+ 46
9+17=
8+18=
19+9=
16+8=
33
+ 24
7+17=
16+6=
87
- 22
15+5=
14+4=
95
- 50
8+14=
4+12=
4+16=
5+13=

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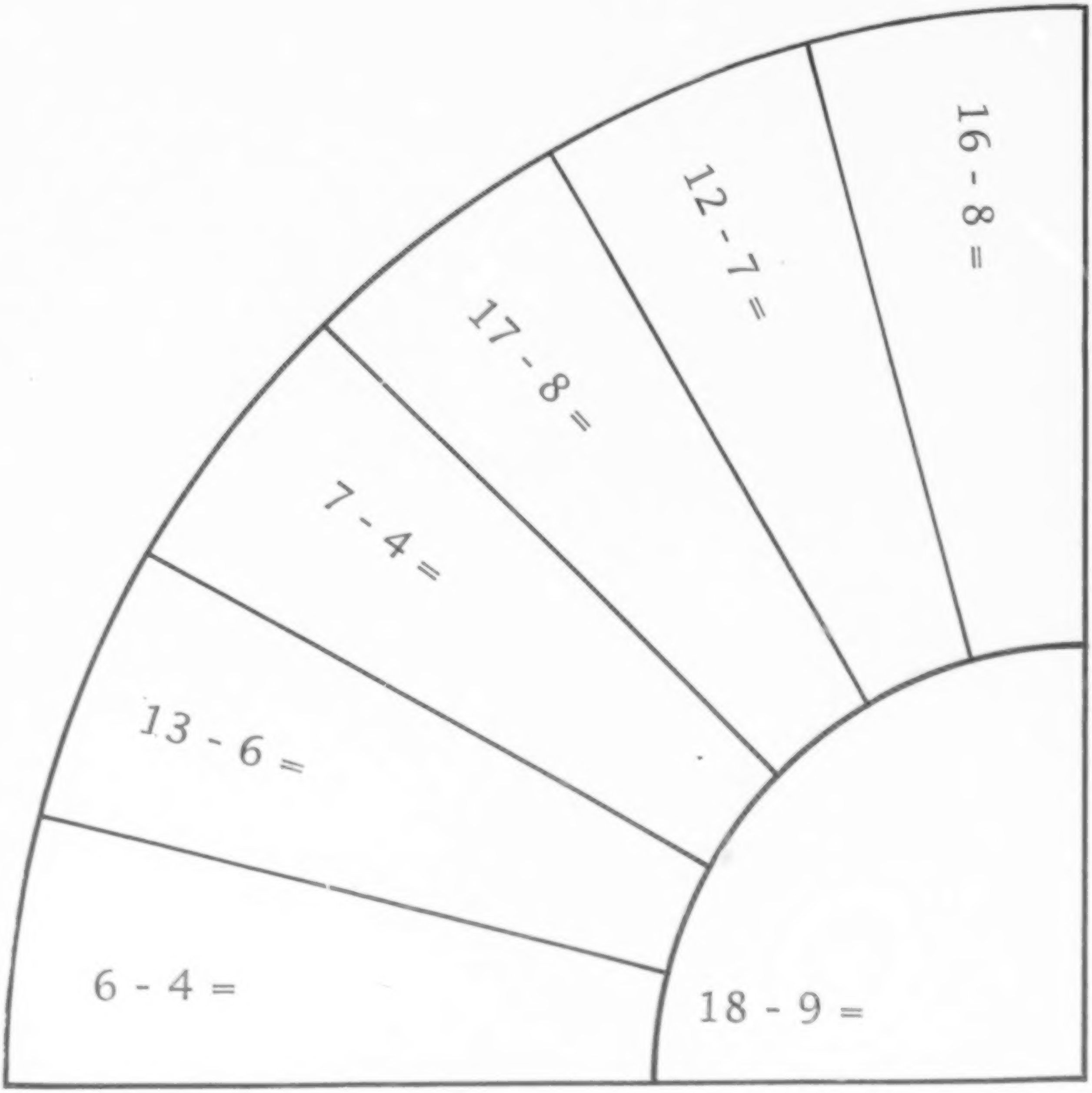
Name________________________________ Date____________________

Grandma's Fan

1. If the answer is between 2 and 6, color the space green.
2. If the answer is between 7 and 11, color the space red.


16 - 8 =
12 - 7 =
17 - 8 =
7 - 4 =
13 - 6 =
6 - 4 =
18 - 9 =

MEXICAN HAT DANCE
(LA RASPA)

La Raspa is a novelty dance. In the United States it is quite often called the Mexican Hat Dance.

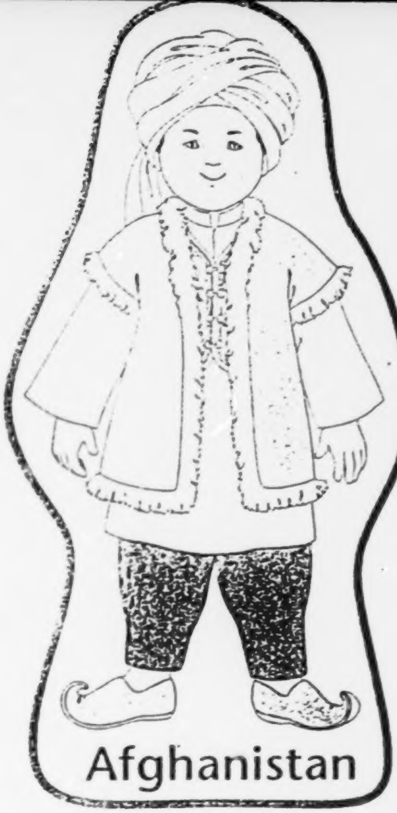
FORMATION:

Couples are scattered around the room or in a circle with partners facing each other.

ACTION:

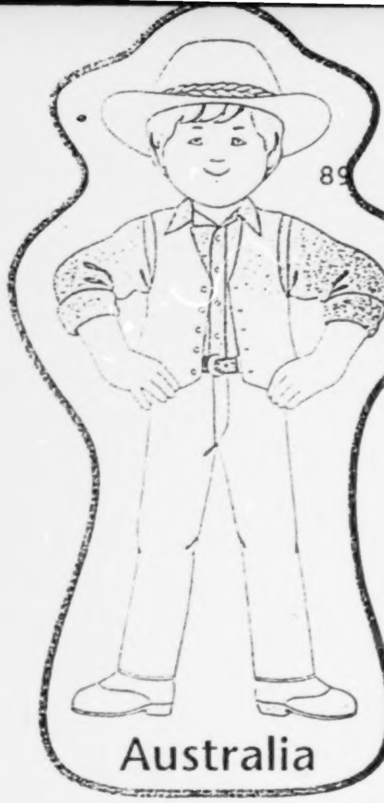
I. Spring on left foot sending right foot forward, heel down, toe up. Spring on right foot sending left foot forward, heel down, toe up. Spring back on left foot sending right foot forward, heel down, toe up. This action is repeated three more times, leading with alternating feet.
The cue from the beginning is: RIGHT-LEFT-RIGHT, hold, LEFT-RIGHT-LEFT, hold, RIGHT-LEFT-RIGHT, hold, LEFT-RIGHT-LEFT, hold.

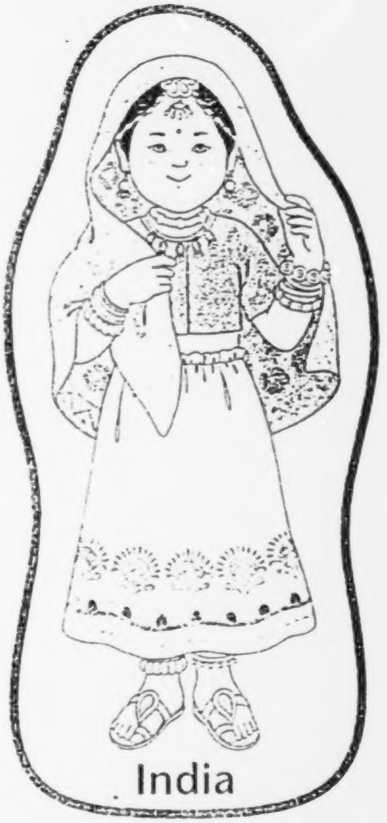
II. Each child claps his own hands, hooks right elbows with his partner, and they skip around each other with eight steps. They clap hands, join left elbows, and skip around eight steps.
This is repeated.

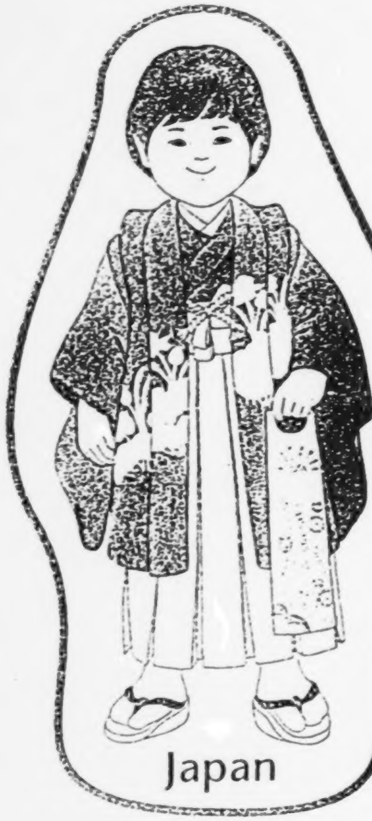


Teacher: Reproduce these pages. Have the students cut out the pictures. Use the cutouts in the following ways:

- Attach them to craft sticks or drinking straws to make stick puppets. Have the students make up dialogues between the puppets.
- Glue a one-inch by five-inch strip of paper to the back of each picture to make a stand-up figure or a three-finger puppet.
- Use the cutouts for sorting and classification activities. Give criteria for sorting or ask groups of students to sort according to their own criteria. Be sure to have each group explain its method of sorting.







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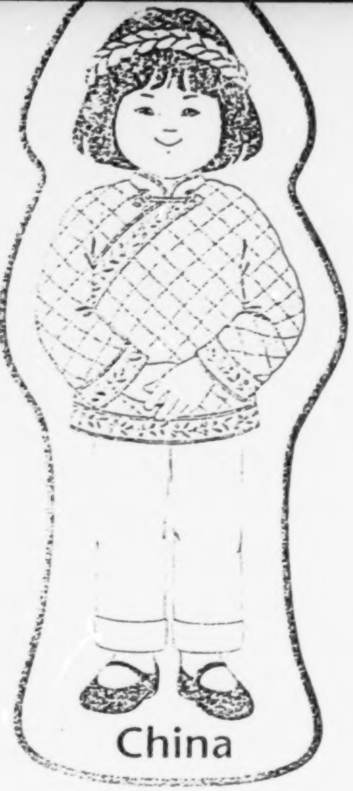
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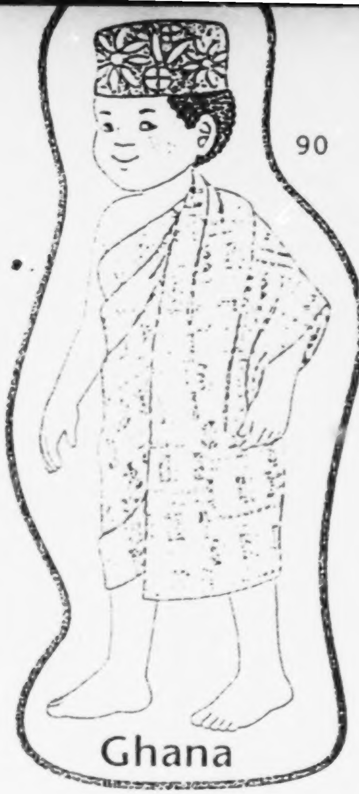
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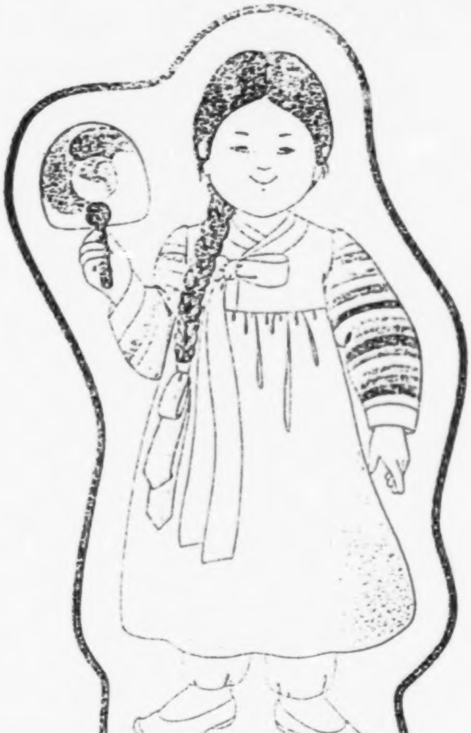
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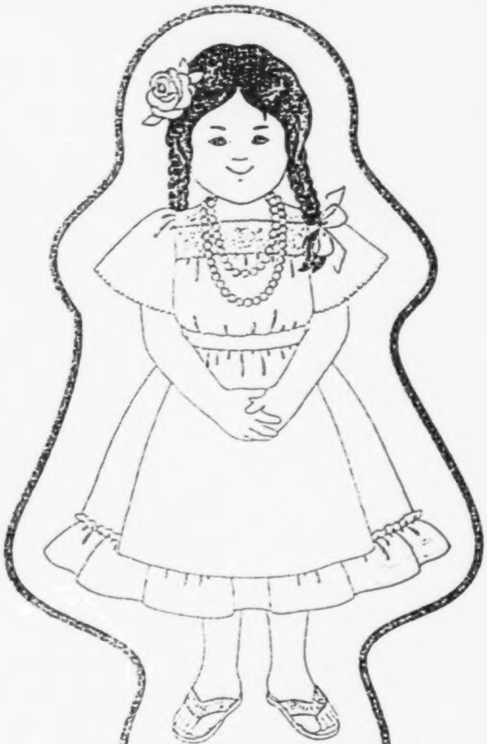
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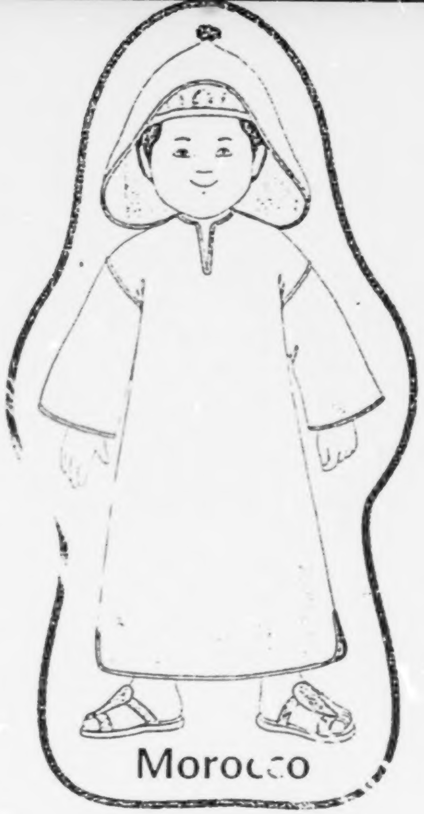
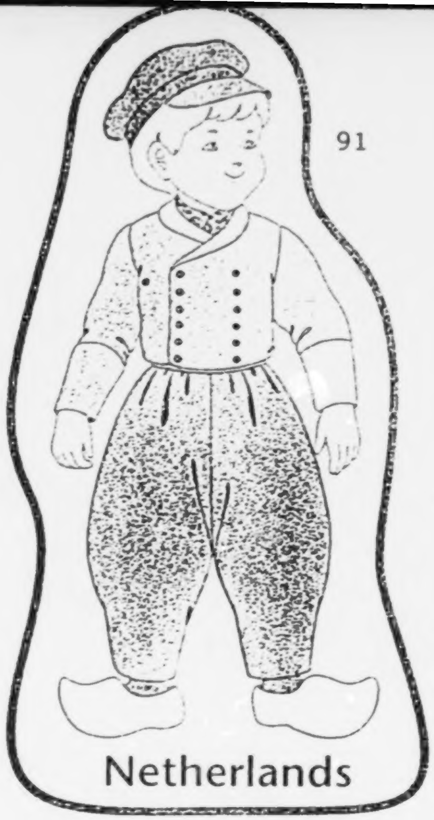
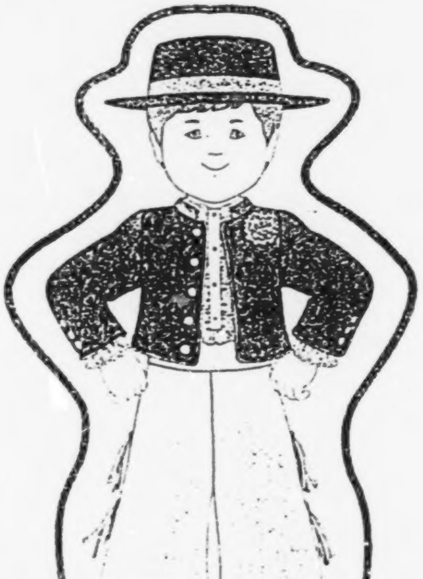
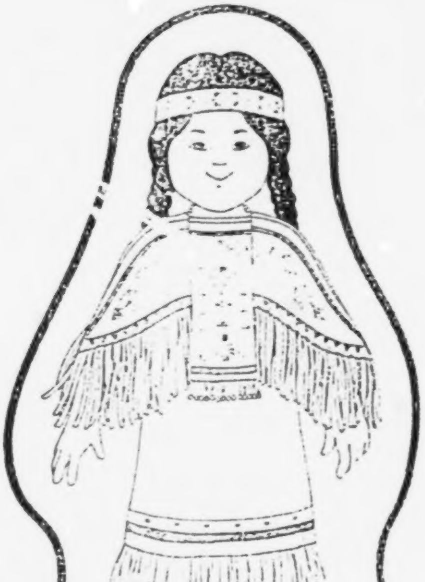



Netherlands




United States
of America

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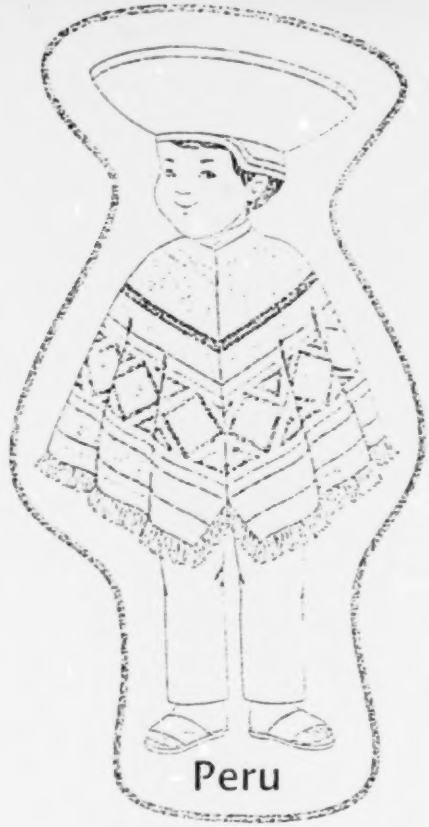
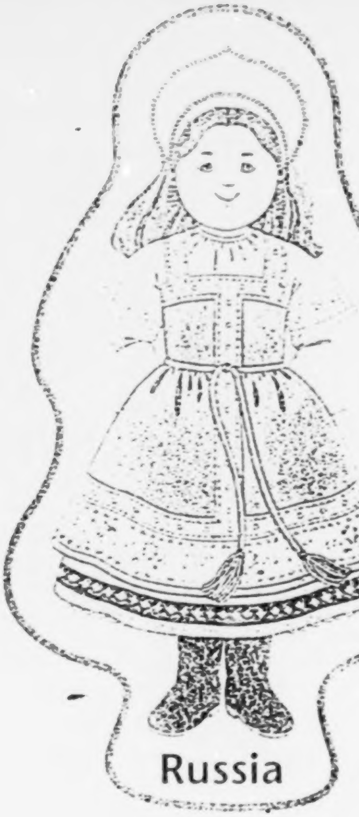
a reproducible page





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FS-2772	Rechenka's Eggs

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Unit Plan for November: Travelers and Explorers

Objective: Students will become aware of travelers, explorers, and immigrants that helped settle America. Students will make connections with their ancestral backgrounds and the countries their families immigrated from in coming to America. Students will learn about the Native Americans, the people who are native to this country.

Materials:

1. Native American crafts and jewelry poster, paper clips, tin foil, cardboard shapes for Southwest Necklaces
2. Grocery bags and markers for Native American vests
   Oatmeal boxes, construction paper and markers for drums
   Native American dancer worksheet
   Indian Name chant
   White 18"x24" paper for clouds with Indian tribal names
3. Who Belongs Here? - An American Story, a book about immigration to America
   Number Sheets - numbers from 1 to 10 in Spanish and Swahili
   Tongue depressors, yarn, marker, glue for Math Slat Books from China
4. Cornucopia with plastic fruit and vegetables
   Harvest Feast Poem
   Maps for each stanza of the poem
   Popcorn

Action:

1. Students view and discuss Native American crafts from chart
   Discuss and learn how silver was brought to the Southwest by Spanish and Mexican people
   Students make paper clip, tin foil, cardboard Southwest necklaces
2. Students cut and design with markers a paper bag Indian vest
   Oatmeal box is covered with construction paper and decorated with Native American picture symbols
   Students are in the gym with drum, vest, and jewelry for a symbolic Native American PowWow
   Students participate in the Rain Dance with clapping for sound effects and make rhythm sounds on drums to Indian Name Chant. Students hold clouds up at appropriate times during the chant that state the Native American Tribal names.
   Students color worksheet of Native American PowWow dancer in classroom.
3. Who Belongs Here? An American Story is read to the class.
   Students learn numbers from one to ten in Spanish

and Swahili

Students make Asian stick books with math (addition or subtraction problems appropriate for age level) problems on each stick

Play Uno, Dos, Tres, a Spanish number game similar to Duck, Duck, Goose

4. Students identify fruits and vegetables in the cornucopia

Discuss foods from different cultures, Thanksgiving, and harvest festivals from around the world

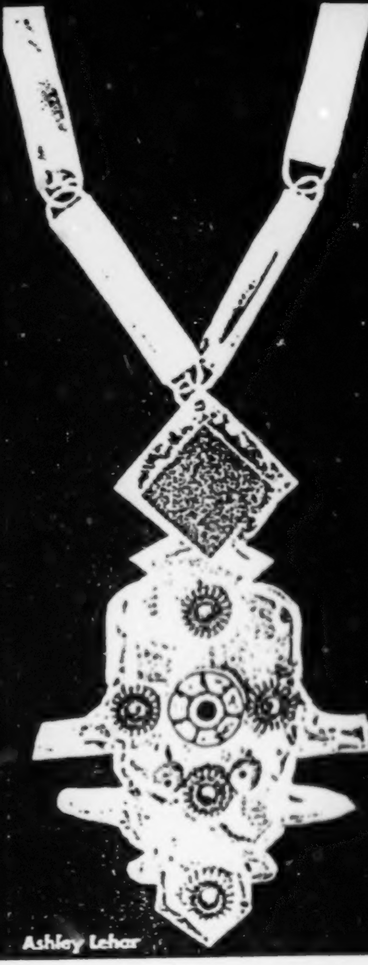
Read Harvest Feast poem as students hold up maps

Pop corn and share with students

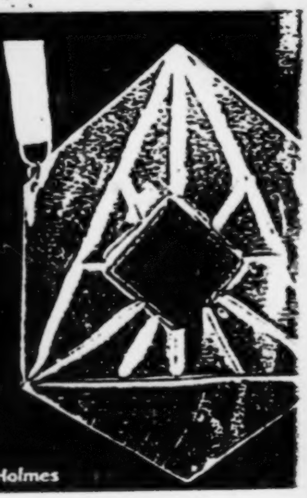
THE ARTISTIC TRADITION OF THE

SOUTHWEST NATIVE AMERICAN NECKLACES

by Berniece Patterson



Ashley Lehar



Sarah Holmes

I integrated the art curriculum with social studies as we studied the people and factors that influenced the Southwest Native Americans in creating their necklaces in the early days and their well-known silver and turquoise designs.

Fifth-grade students learned vocabulary and historical facts as they learned about the sequential developments of silversmithing. They then created a necklace that was symmetrical in design.

HISTORICAL FACTS Long ago, Native Americans creatively used their natural resources for designing necklaces. Bear claws were included by some, while the Navajo used garnets in early times because they were common in the area.

Animal bones were polished and sometimes strung as necklaces, and other common materials were eagle feathers, elk's teeth, rocks and shells. Coral from the sea was brought to the Indians of the Southwest by traders during the 18th century and has been used through the years for making jewelry.

When the English-speaking settlers began to arrive in the Southwest in the 1800s, they brought glass beads to trade with the Indians. In this manner, the Indian jewelry was influenced by the English.

Silver brought about the greatest changes in Native American jewelry after it was introduced to the Navajo tribes shortly after 1850 by Mexican silversmiths. Historians give credit to Atsidi Sani (Old Smith) as being the first Navajo silversmith. Silver coins were used to create necklaces as the Navajo hammered the silver coins to form objects of silver.

The Navajo silversmiths used the designs of the Mexican leather-workers, which were of Spanish origin. This is perhaps due to the fact that the Navajo were familiar with the leather-working stamps since they had worked leather prior to working silver.

In the beginning, files were used scratch lines into silver. Awls were to used for marking patterns on the sil while a stamp was created by strik the end of a small pipe which cu crescent into the metal.

The Indians made their dies fr broken bolts, nails or other pieces scrap metal. The first dies which w used in the 1870s were narrow c chisels that made only a short strai line of indentation or punches wh would make a circular depression w tapped lightly, or a round hole in metal when tapped hard.

Sandcasts were first used about 1 as a method of shaping silver jewelry the Navajo. The jewelry is formed pouring molten silver into a soft porous rock or other mold of soft st The design, channels and air vents carved on the flat stone. The purpos the channel is to take the molten si to the design.

Tiny channels are cut from the e of the design to the outside of the s

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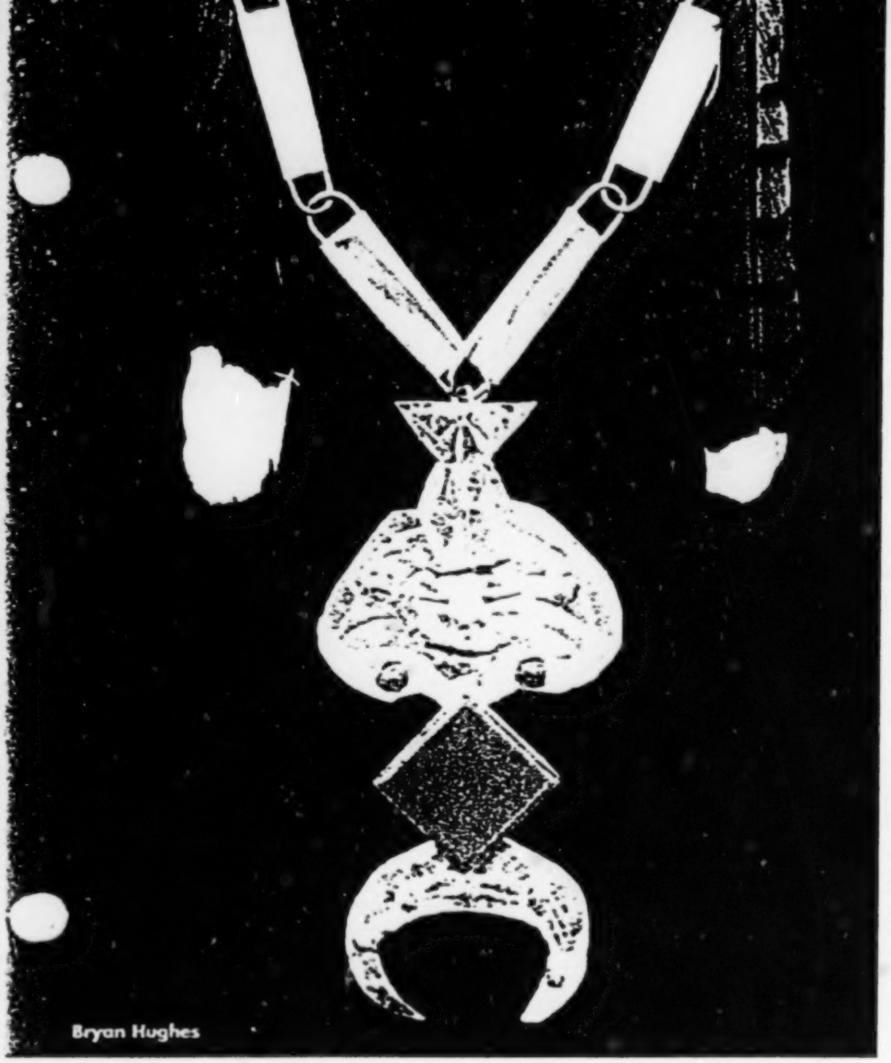

Bryan Hughes

VOCABULARY

ANVIL: an iron block which is used for hammering and shaping metals.

AWL: a pointed tool used for marking patterns on silver.

BEZEL: a narrow band of silver that holds a stone in place.

BLANCH: to make white.

CAST: melting and pouring metal into a mold.

CHANNELWORK: a heavier, deeper form of inlay in which a framework of silver is set up to contain a number of small stones which are set in it.

COLD CHISEL: a cold tool used to make a line of indentation in cold silver.

CORAL: skeletal deposit of small sea creatures from pale pink to deep reds and oranges.

DEFACING: ruining the appearance.

DIES: metal tools used for stamping.

FLUX: a substance applied to surfaces to be joined by soldering.

INCISE: to cut designs into metal.

INLAY: laying a stone or shell into material such as silver.

JET: a hard form of coal which is often used in mosaic and inlay.

MOORS: people of northwestern Africa.

MOTHER OF PEARL: iridescent coating on the inside of shells.

NAJA: horseshoe shape which hangs with the open end at the bottom from a squash-blossom necklace.

NEEDLEPOINT: Zuni style of jewelry in which small, elongated stones come to a point at both ends.

OVERLAY: a Hopi style of jewelry in which two identical pieces are cut from sheet silver, a design is sawed in the top piece, and the two pieces are joined.

PETIT POINT: Zuni style of jewelry in which the turquoise has rounded ends.

POMEGRANATE: a reddish berry that is about the size of an orange and has many seeds in a red pulp, borne on a tropical African and Asiatic tree.

PUNCH: a tool for making a circular depression in metal when tapped lightly or a round hole when tapped hard.

SILVERSMITH: one who makes ornaments of silver.

SOLDER: a metal used to join metallic surfaces.

STAMPING: technique of placing a metal tool on silver and striking the top so that a decorative design will transfer to the silver.

SYMMETRICAL BALANCE: same weight on both sides.

so that the air can escape when the silver is poured. A flat, uncarved piece of stone is fitted to match the carved stone. If the cast is perfect after the bands are removed, the silver is removed, blanched, filed and polished.

The cast is remelted and poured again if it is not perfect. This method is called sandcasts because of the belief that silver was poured into molded sand or a sedimentary rock whose deep red color is often found on the Navajo reservation. The volcanic stone is softer and easier to carve than sandstone and takes the high heat of the molten silver without cracking.

The Navajo began setting turquoise in silver in the late 1880s or early 1890s. It was during this time that they began using solder. By using solder, bezels could be formed to set the silver with turquoise and other stones, and two half spheres of the hollow silver bead could be joined.

At first the Indians used minerals found on the reservation for flux but later obtained commercial solder. During these early times the smiths made their blowpipes by hammering pieces of brass wire flat on anvils, bending them into a tube, and bending and slightly constricting it at the flame end. The flame was supplied with small bits of charcoal or grease-soaked rags.

Around 1890 the U.S. government began discouraging the practice of defacing or melting coins for creating jewelry. During the 1920s sheet silver became available. The Navajo also used Mexican pesos until about 1930, when the Mexican government forbade export of its pesos for this use.

It is believed that the Navajo's squash-blossom bead was copied from the Mexican silversmiths whose creation was a modeling of the pomegranate. The Spanish got the idea of the pomegranate from the Moors of northwestern Africa, and it became known as the squash-blossom by the Anglos.

One can admire Navajo silver necklaces of hollow round beads spaced between squash-blossoms or one- or two-barred flat silver crosses. The crosses were not usually decorated, but would sometimes include a section attached at the bottom representing the Sacred Heart of Jesus motif which is very important to the Spaniard or Mexican.

The horseshoe shape which hangs with the open end at the bottom from a

see NATIVE on page 45

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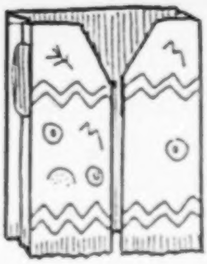
V Vest

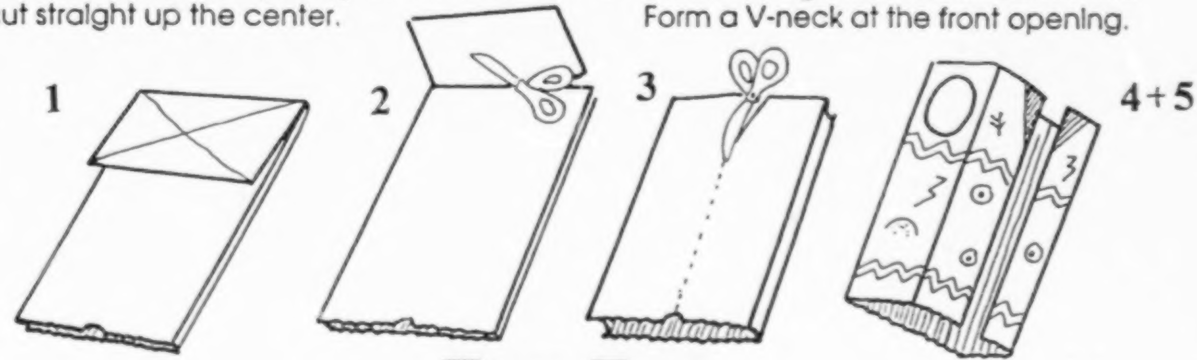


Objective: To make a vest to reinforce the "V" sound

Materials: large grocery bags, scissors, markers

Directions: Work through the following directions with the class step-by-step.

1. Place a folded grocery bag flat in front of you, with the flap up.
2. Cut off the entire bottom of the bag at the fold end of the flap. (The bag will now be open at both ends.)
3. Next, to make the opening for the vest, cut straight up the center.
4. When you open the vest, the two sides will be folded in. Cut half circles into these folds for arm holes.
5. Turn the bag inside out to decorate. Form a V-neck at the front opening.



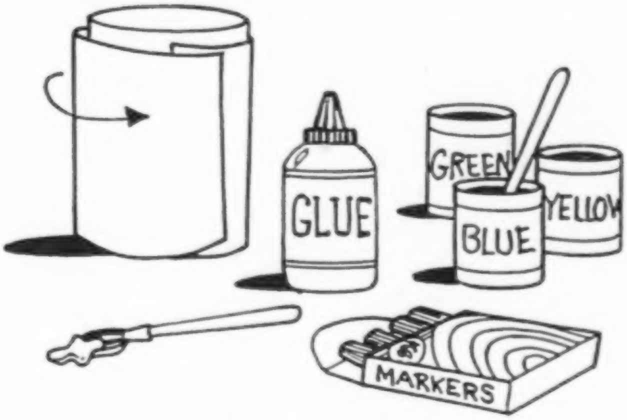
Tom-Tom

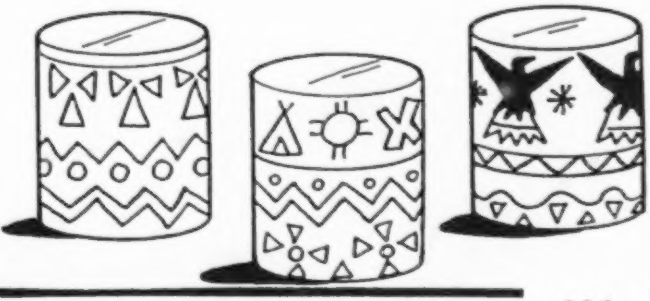
Art

Objective: To further enhance the study of Native Americans

Materials: oatmeal box or salt box for each child, markers or paint, construction or kraft paper

Directions: Cover the cylinder box with construction paper. Discuss and model various Indian designs. Have the children paint Indian designs on the box. Do not paint the top or bottom of the container.





Alternate Directions:
Collect two pound coffee cans. Paint the cans and let them dry. Then, have the children paint the Indian designs on them.

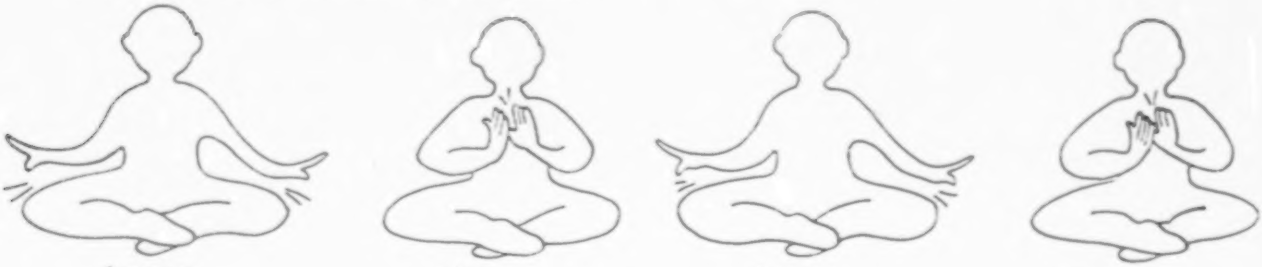
INDIAN NAME CHANT

Number of parts: The whole class

Number of names to learn:
Three groups have four names each, the remaining three groups98 have two names each.

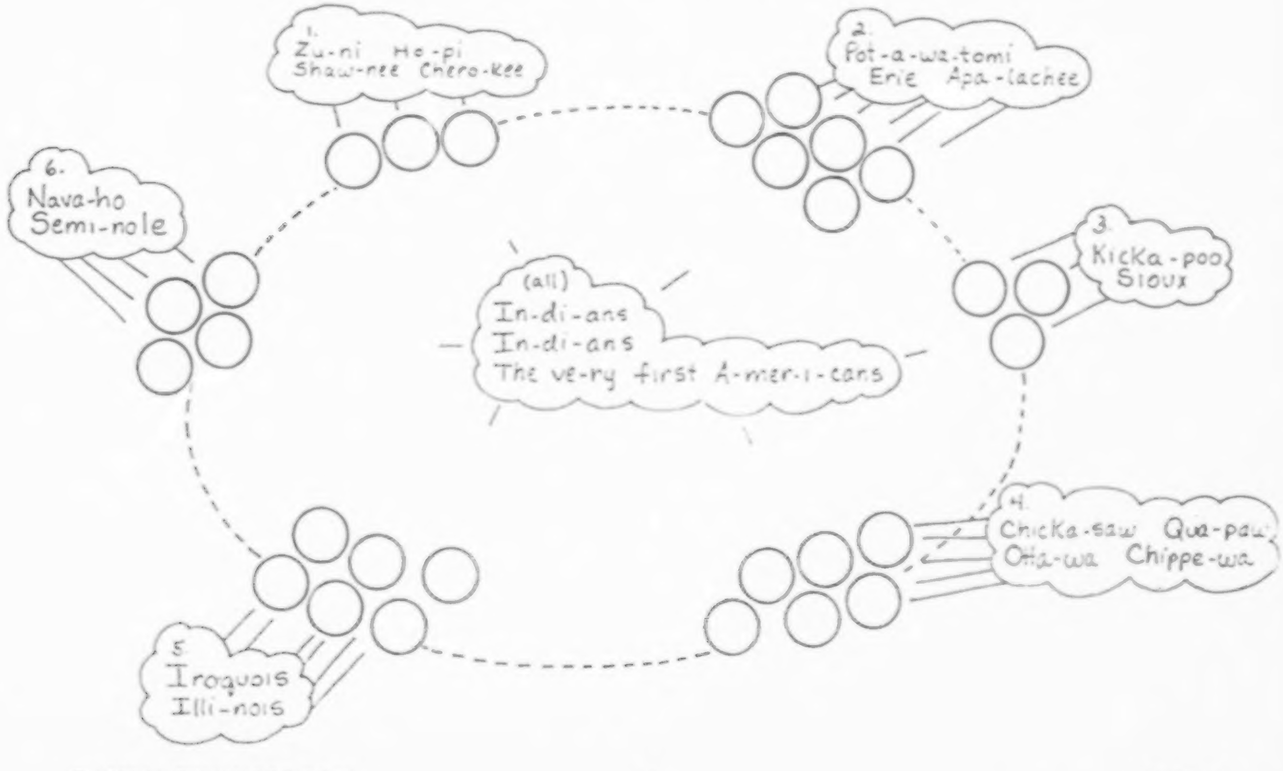
Children will have no problem remembering these Indian names with this simple chant.

Have the children sit in a circle, indian-fashion, and keep rhythm. The rhythm is: two knee slaps, followed by two claps.


knees
knees
clap
clap
knees
knees
clap
clap

The names are grouped by their ending sounds; this helps with the rhyme and makes it easier to learn. For example: Zuni, Hopi, Shawnee, Cherokee, each end with the long "ee" sound.

Create six groups of children with any number in each group.


1.
Zu-ni Ho-pi
Shaw-nee Chero-kee
2.
Pot-a-wa-tomi
Erie Apa-lachee
3.
Kicka-poo
Sioux
4.
Chicka-saw Qua-paw
Otta-wa Chippe-wa
5
Iroquois
Illi-nois
6.
Nava-ho
Semi-nole
(all)
In-di-ans
In-di-ans
The ve-ry first A-mer-i-cans

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Script

Character	**Dialogue**
All	■ ■ □ □ In—di—ans ■ ■ □ □ In—di—ans ■ ■ □ □ ■ ■ □ □ The ve—ry first A—mer—i—cans
Group one	■ ■ □ □ Zu—ni Ho—pi ■ ■ □ □ Shaw—nee Chero—kee
Group two	■ ■ □ □ Pot—a—wa—tomi ■ ■ □ □ Er—ie Apa—lachee
Group three	■ ■ □ □ Kicka—poo Sioux

Continued on the next page.

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Character	Dialogue	
Group four	■ ■ Chicka—saw	☐ ☐ Qua—paw
	■ ■ Otta—wa	☐ ☐ Chippe—wa
Group five	■ ■ Iro-quois	☐ ☐ Illi—nois
Group six	■ ■ Nava—ho	☐ ☐ Semi—nole
All	■ ■ ☐ ☐ In—di—ans	
	■ ■ ☐ ☐ In—di—ans	
	■ ■ ☐ ☐ ■ ■ ☐ ☐ The ve—ry first A—mer—i—cans	

Tribe names:

- Zuni
- Hopi
- Shawnee
- Cherokee
- Potawatomi
- Erie
- Apalachee
- Kickapoo
- Sioux
- Chickasaw
- Quapaw
- Ottawa
- Chippewa
- Iroquois
- Illinois
- Navaho
- Seminole

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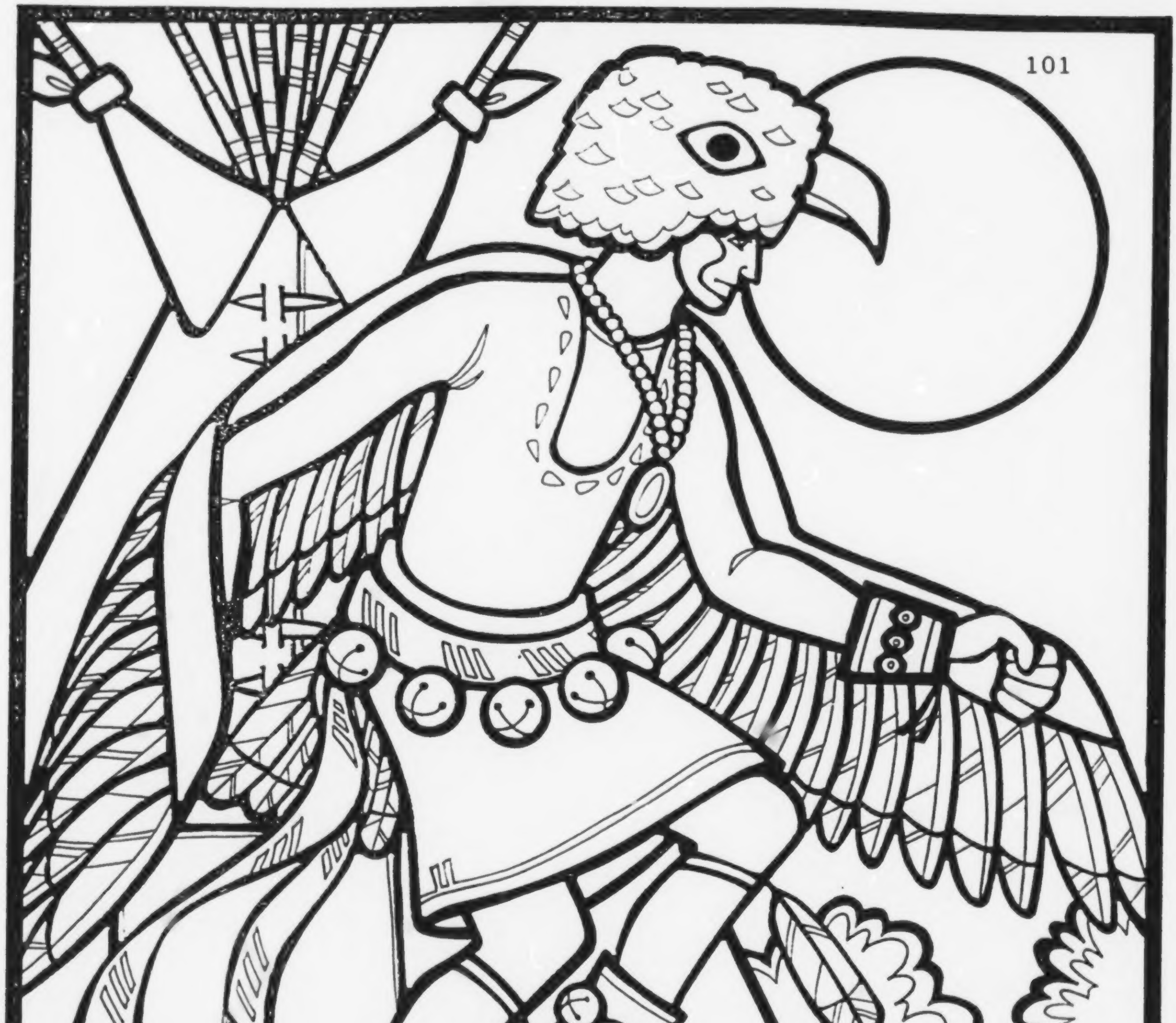
Powwow



Native American dancers wear beautiful costumes. Sometimes the dancers dress like birds or animals.

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Swahili

1—moja (MOH jah)
2—mbili (mm BEE lee)
3—tatu (TAH too)
4—nne (NN neh)
5—tano (TAH noh)
6—sita (SEE tah)
7—saba (SAH bah)
8—nane (NAH neh)
9—tisa (TEE sah)
10—kumi (KOO mee)

Spanish

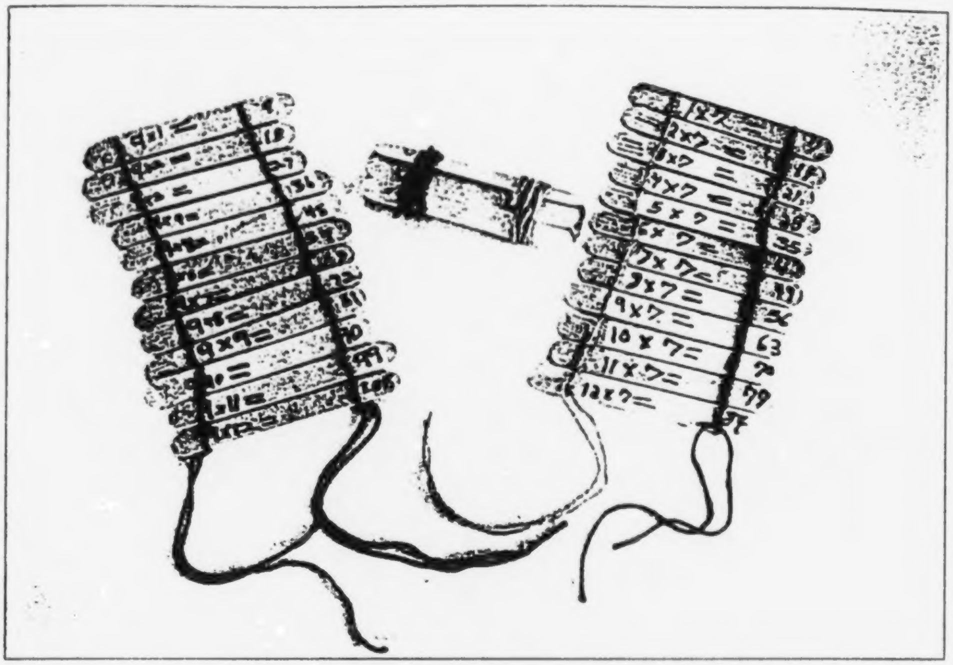
1—uno (OO noh)
2—dos (dohs)
3—tres (trehs)
4—cuatro (KWAH troh)
5—cinco (SEEN koh)
6—seis (sayss)
7—siete (see EH teh)
8—ocho (OH choh)
9—nueve (NWEH beh)
10—diez (dee EHS)

UNO, DOS, TRES

Objective: locomotive skills
listening skills
comprehending Spanish words

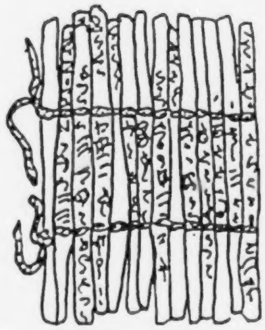
Action:

Students are sitting in a circle. One student, the leader, is standing outside of the circle. The leader walks around the circle and taps the sitting students on the head. As the leader taps, he/she counts in Spanish. One head is uno, the next head is dos. The leader counts up to ten - uno, dos, tres, cuatro, cinco, seis, seite, ocho, nueve, diez. On diez, the student gets up and chases the leader around the circle. If the leader makes it all the way around the circle without getting caught, he/she sits down, joining the circle. If the leader gets tagged, the leader sits down in the middle of the circle. The leader stays in the middle until another leader gets caught. The student doing the chasing becomes the new leader.



Math Slat Book

Ancient China



China's earliest book form, the slat book, serves as the basis for this project. One of the primary functions of early books in all cultures was mathematics. Books were used to keep records of property owned and traded, business transactions, and tributes offered to kings and emperors. One historical example is an inventory of weapons from A.D. 93 to 95 during the Han Dynasty. The entire inventory contains 77 wooden strips, each 9" high and 1/2" wide.

This project uses the slat book to make study guides for multiplication tables or other math exercises. While the idea of how to put this book together is simple, the assembly can be tricky because the knots must be tied tightly against the slats to keep the book together. I have made these books several times with third graders, including the ones in the photograph. They started slowly, and some struggled a bit with the knots, but all were pleased with their accomplishments at the end. It worked best when the students worked in pairs, with one student holding the slats while the other tied. For younger children, adult assistance would be needed.

Materials:

Tongue depressors or large craft sticks or cardboard strips, 3/4" x 6"

Yarn or ribbon in 40" lengths

Tools:

Marker or pencil

Elmer's type glue

Materials per student:

10 - 12 craft sticks or cardboard strips, 3/4" x 6"

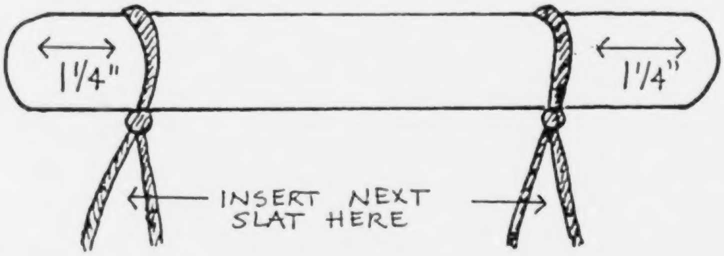
2 pieces of yarn or ribbon, each 40" long

Making the Books

1. Fold each piece of yarn in half.

2. Insert a slat in the fold of one piece of yarn, so that the yarn is about 1 1/4" from the left-hand end of the slat. Tie a single knot, making sure that the knot is at the bottom of the slat. Pull on the yarn so that the knot is tight against the slat. The yarn should grip enough to stay in place while you tie a second knot, making a double knot.

3. Using the same procedure, tie the second piece of yarn around the slat, about 1 1/4" from the right-hand end of the slat.

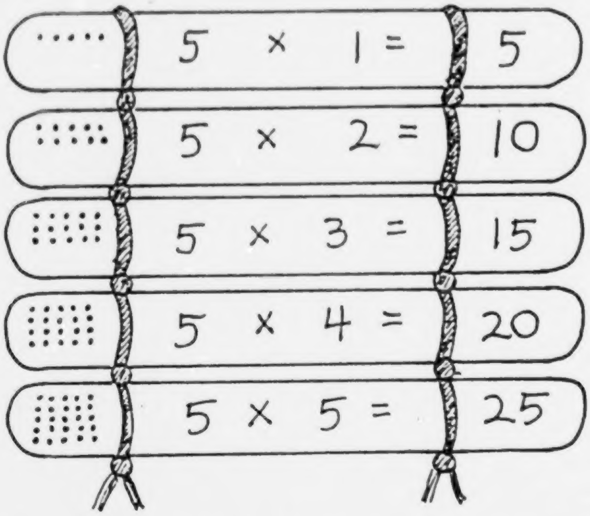


4. Insert the next slat between the pieces of yarn and tie double knots, following the procedure for tying knots. You may find it easier if the slat you are tying is close to the edge of the table or desk.

5. Repeat until all the slats are tied together.

6. Write in the numbers. This is particularly useful for multiplication tables but can be used for addition, subtraction, and division as well.

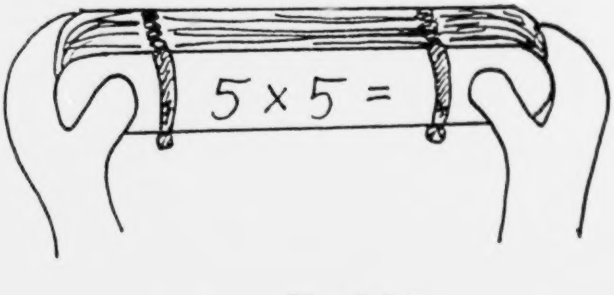
The yarn divides the slat into sections. For example, *5 x 5 =* can go in the center section; *25* can go in the right section. Five rows of 5 dots, to correspond to *5 x 5*, can go in the left section. The rows of dots work well for the smaller numbers but are difficult to fit for the larger numbers.



7. Use glue to rescue books in which the knots are not tied tightly enough. A little dab of white glue, applied neatly with a toothpick, will help keep yarn in place.

8. To close the book: Either fold the slats like an accordion or roll the slats like a scroll. Any extra yarn can be wrapped around the book.

9. To use for studying: Students can use the books to test themselves by holding their thumbs over the answers.



Variations

For visual interest, paint the slats with different color tempera or acrylic paint before tying them together. Or use different color poster board strips.

Make larger size math slat books, using pieces of poster board or cardboard, to hang on the wall. There now will be room for the rows of dots. Use drawn dots, stickers, cut-paper shapes, or rubber stamps. The end of a pencil eraser and stamp pad make great dots.

Collaborate on a class book. Each student writes his or her name on a slat and decorates it to reflect his or her personality and interests. Write names horizontally for a book that can hang on the wall; vertically, for a book that can stand like an accordion on a table.

Make name books with one letter per slat. Write a name acrostic with one line per slat—e.g., *Jen: J is for joy. E is for excellence. N is for noble.*

One successful project I did was a "Life in the Sea" book. Light blue poster board strips were tied with green yarn. Students drew pictures, wrote descriptions, and worked with rubber stamps and handmade stencils. To make the stencils, I traced pictures from books, transferred them to poster board, covered the board with clear contact paper for longevity, and cut out the stencils with an X-acto knife.

Suggested Readings

A Grain of Sand, Helena Clare Pittman. New York: Hastings House Publishers, 1986. An original story set in fifteenth-century China that reads like a folk tale. A humble peasant wins the hand of a princess in marriage by using math.

Count Your Way Through China, Jim Haskins. Minneapolis, Carolrhoda Books, Inc., 1987. Information about China presented through the numbers one to ten. One slightly jarring note is the illustration of "eight volumes" in which the books have Western bindings.

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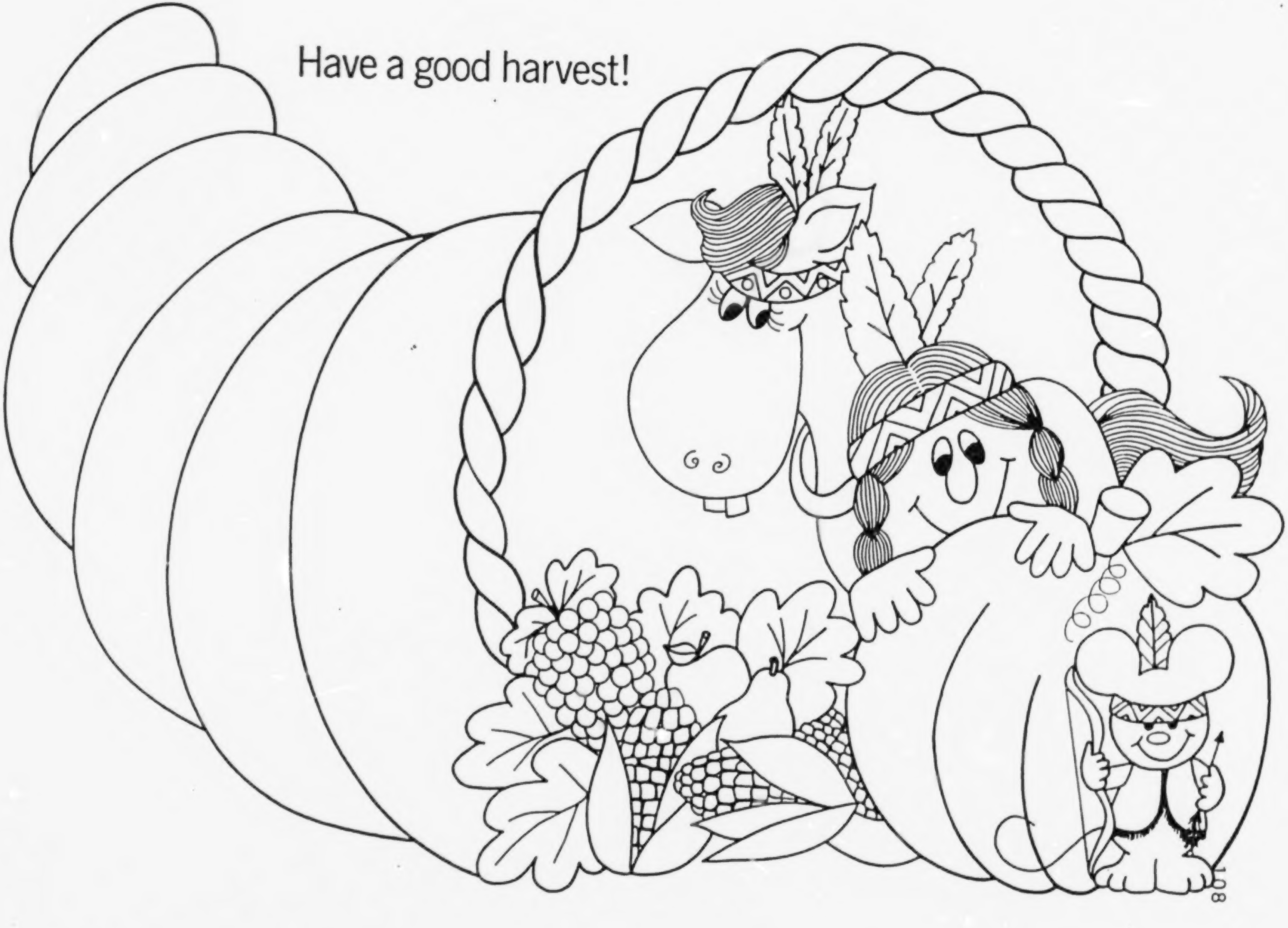
Have a good harvest!



HARVEST FEAST

FILL THE CORNUCOPIA
FILL IT TO OVERFLOWING
IT'S TIME TO STOP AND GIVE THANKS
FOR THE BOUNTY OF ALL THINGS GROWING.

FILL THE CORNUCOPIA
WITH WONDERFUL THINGS TO EAT.
APPLES, ORANGES, NUTS AND SQUASH,
CORN, TOMATOES, BEANS, AND A BEET.

IN EVERY CORNER OF THE WORLD,
NORTH, EAST, SOUTH AND WEST.
PEOPLE CELEBRATE AND GIVE THANKS
FOR THE BOUNTY OF THE HARVEST.

AT HARVEST TIME IN AFRICA,
TRIBES DANCE AND PLAY THE DRUMS.
ALL IN CELEBRATION OF YAMS.
THEY DO THIS WHEN THE HARVEST COMES.

WHEN IT'S HARVEST TIME IN ASIA
SOME BAKE A MOON CAKE, PERFECTLY ROUND.
OTHERS ACT OUT THE GROWTH OF RICE.
THEY CELEBRATE BOUNTY FROM THE GROUND.

HARVEST TIME IN SOUTH AMERICA
IS IN AUTUMN, IN THE MONTH OF MAY.
THEY CELEBRATE THE "SONG OF HARVEST"
AND ASK FOR ABUNDANCE TO STAY.

HARVEST TIME IN EUROPE
IS A CORN HUSK MOTHER TIED WITH A BOW.
THE CELEBRATION OF HARVEST HOME,
GIVING THANKS FOR ALL THINGS THAT GROW.

HARVEST TIME IN NORTH AMERICA
INDIANS DANCE TO THANK THE SUN.
CANADIANS AND THE U.S. HAVE THANKSGIVING.
AZTECS PRAISED MAIZE WHEN THE PLANTING WAS DONE.

HARVEST TIME IN AUSTRALIA
CLANS OF MEN CELEBRATING IN THE OLD WAYS.
THANKING INSECTS, PLANTS AND KANGAROOS,
BIRDS AND FLOWERS BY GIVING THEM PRAISE.

WHEN IT'S HARVEST TIME RIGHT HERE AT HOME,
WE SPREAD OUR TABLE WITH GOOD THINGS TO EAT.
ONCE AGAIN IT'S TIME TO GIVE THANKS,
FOR FRUITS AND VEGETABLES, GRAINS AND WHEAT.

NOTE: EVAN-MOOR CORP.

Unit Plan for December: Celebrations/Cultural Toys and Games

Objective: Students become aware of cultural celebrations from many countries. Students learn and create artifacts that symbolize cultural celebrations.

Materials:
1. Prints of Cultural Celebrations
   - A. Pinata - by Diego Rivera
   - B. Sugaring Off - by Grandma Moses
   - C. View of Paris with Furtive Pedestrians - by Jean Dubuffet
   - D. Snap the Whip - by Winslow Homer
2. Overhead - 7 Principles of Kwanzaa
   Cardboard tubes, tissue paper, construction paper for Kwanzaa candles
3. Photos and books about Hanukkah
   Dark blue construction paper, pencils, tape for Jewish Dreydl
   Chips for Dreydl Game

Action:
1. Present students with cultural celebration prints. Students dramatically portray one person from each print while instructors guess who they are. Students choose print with their group and act it out using props - what would happen next in the print if movement and sound could be added.
   Students write about print and draw a related picture.
2. Present overhead with the 7 Principles of Kwanzaa. Students say the principles and repeat the list.
   Students make 3 Kwanzaa candles - one black, one red, and one green. Tissue paper squares filled with candy are wrapped and placed in the candle for the flame
   Make extra candles for a display
3. Introduce Hanukkah traditions and celebrations through books and photos.
   Students are introduced to the vocabulary; menorah, gelt, and dreydl
   Students construct dreydl from dark blue pre-folded construction paper, print numbers 1 through 4 on the sides of the dreydl
   Students play Dreydl Game with chips

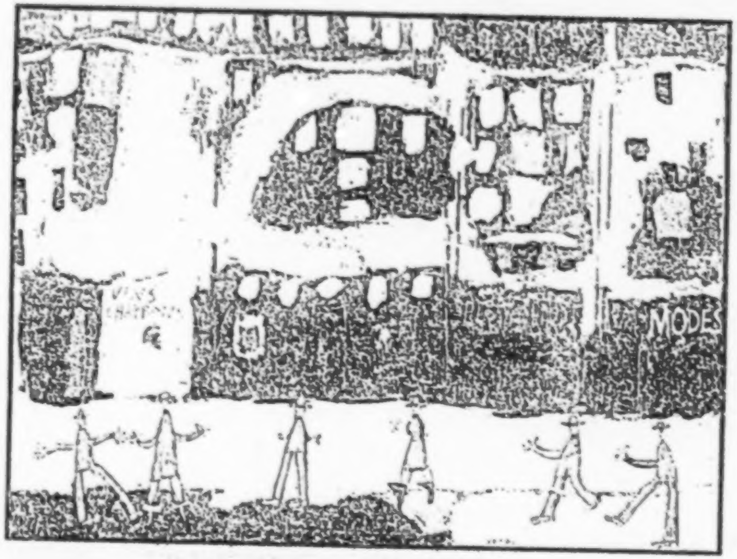
View of Paris with Furtive Pedestrians

Jean Dubuffet · 1901-1985

Communities Have People and Places

Artist Profile

Jean Dubuffet was born in France. He studied painting but felt that professional art had become lifeless and depressing. Dubuffet believed that social outcasts—such as graffiti artists, criminals, and mental patients—were creative because their ideas were not imitations. After discarding European traditions and conventional art media, Dubuffet invented *L'art brut*—raw or crude art. He mixed alternative materials such as mud, ashes, banana peels, and butterfly wings with oil, cement, asphalt, or putty. Dubuffet scratched primitive, bold designs into the resulting surfaces. Jean Dubuffet is now considered a most original and articulate artist and sculptor.



Painting Profile

This scene was painted in February (*février*) 1944 while Paris was under German occupation. It depicts the city during the months before liberation by the Allies. Dubuffet used conventional art materials—oil on canvas—for this painting. The bright, vividly colored buildings are tall, narrow, and close together. The pedestrians (*piétons*) scurry along the sidewalk in front of the buildings and women walk in high heels typical of the era. The people seem to reach out to one another for support after years of hardship. Signs on store fronts tell what may be sold inside, including hot meals (*plats chauds*), millinery or fashions (*modes*), wine (*vin*), and coal (*charbons*).

Art Appreciation for View of Paris with Furtive Pedestrians

Color—Dubuffet used heavy oil paints on canvas to help achieve colors that are vibrant, warm, exciting, and bold.

Line—Strong horizontal and vertical lines give stability to the composition while the diagonal lines of the figures portray action.

Movement—The people are reaching out for each other. They appear animated, hurried, and bustling.

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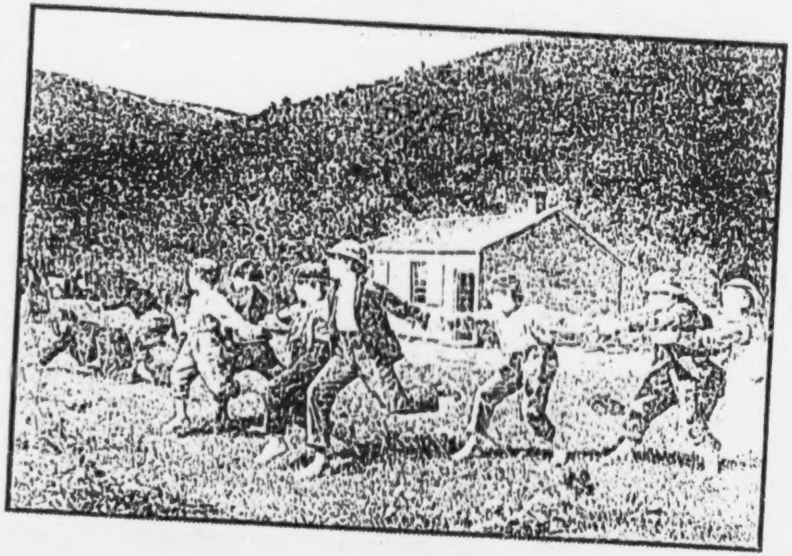
Snap the Whip

Winslow Homer • 1836-1910

People in Communities Play Together

Artist Profile

Winslow Homer was born in Boston, Massachusetts, and was encouraged to paint by his artistic mother. A self-taught artist, Homer first worked as a lithographer's helper but soon become a free-lance illustrator. During the Civil War, he was hired by *Harper's Weekly* to travel with the troops and illustrate war events for the newspaper. Homer settled with his family on the coast of Maine and became well-known for his seascapes and realistic paintings of ordinary people. Winslow Homer painted nearly 700 pictures in his lifetime and became one of the foremost figures in nineteenth century American art.



Painting Profile

Homer's lively painting shows a moment of time in rural America. Released from the one-room classroom, exuberant boys play Snap the Whip. Their hands are tightly clasped to indicate the tenseness of the game. Girls stand nearby, watching and holding their hoops. The children wear clothing typical of the late eighteenth century. The barefoot boys have suspenders to hold up their pants. They save their shoes for walking. Autumn leaves cover the hillside and late-blooming flowers decorate the front of the painting. Homer's realistic scene portrays childhood spirit, innocence, and joy.

Art Appreciation for Snap the Whip

Color—Warm colors dominate the painting with the red of the barn and the changing fall leaves. In contrast, a vast expanse of cooler blues and greens are shown on the hillside.

Line—The artist uses lines to lead the eye into the depth of the painting. The linking of the boys' arms and the lines of the shadows form lines. The diagonal slant of the schoolhouse emphasizes the movement of the figures.

Movement—The placement of feet, legs, and arms as well as the fallen boy depict action. The activity is in direct contrast to the quietness of the landscape.

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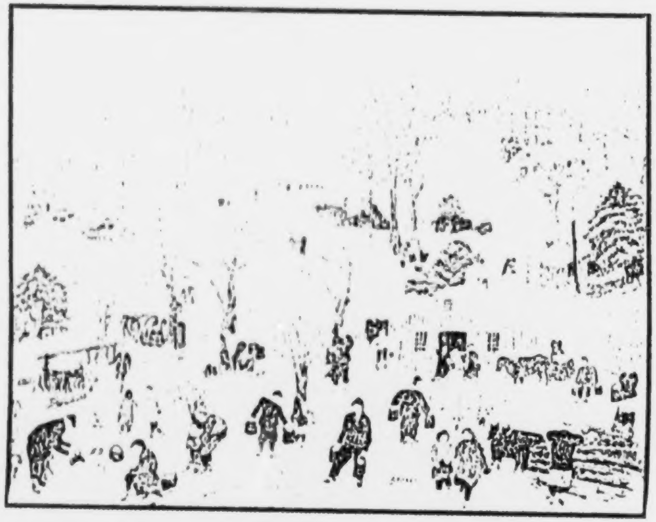
Sugaring Off

Anna Mary Robertson Moses—Grandma Moses · 1860-1961

People in Communities Work Together

Artist Profile
Anna Mary Robertson, later known as Grandma Moses, was born in Greenwich, New York. She married and bore ten children. Grandma Moses was an energetic farm wife, mother, and business woman. She began to paint when she was in her seventies because arthritis prevented her from doing embroidery. Grandma Moses first copied pictures and used cutouts from cards and prints to plan compositions. Later she began to paint her memories of happy times on the farm. Grandma Moses painted for pleasure rather than money and received many awards. She became famous worldwide and painted over 1500 pictures in her last 20 years. Grandma Moses lived for 101 years.



Painting Profile
Sugaring Off is a scene from the memory of Grandma Moses. Every March, people from her community worked together to gather sap from the maple groves. They drove through the snow in their sleighs and wore warm clothes as they worked—cutting firewood, drilling holes in tree trunks, and fixing spouts and buckets to each hole. The people collected the buckets and poured the liquid into huge iron kettles. They boiled the sap for a full day, adding eggs to bring impurities to the surface. Workers skimmed off the eggs and dirt and tested the syrup for purity by throwing drops in the snow. Clarified syrup would harden in the snow.

Art Appreciation for Sugaring Off
Color—Bold, primary colors are repeated throughout the painting. Relief is given through the neutral black and white background.

Line—The upright trees have dignified vertical lines, while the curved, arched branches show rhythm and whimsy. The figures and logs are in horizontal rows and the fire has diagonal lines.

Movement—The figures actively move and work, giving a staccato effect. Brisk, busy movements typify the activity.

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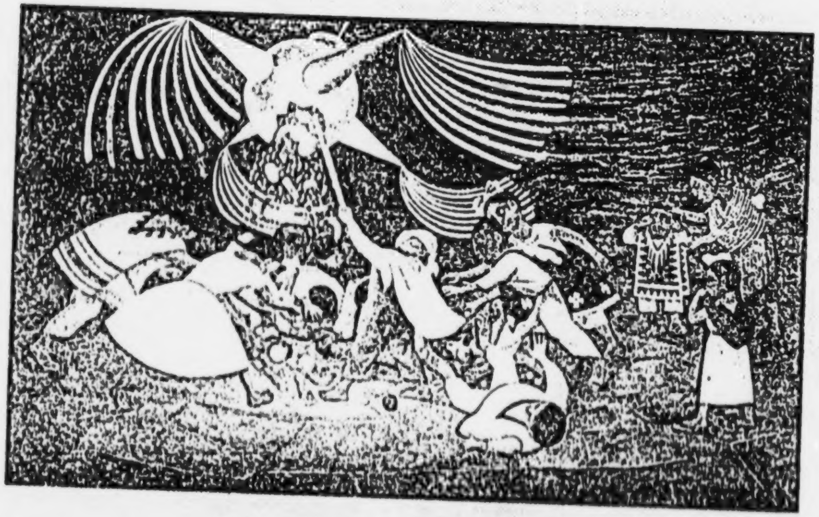
Piñata

Diego Rivera • 1860-1961

People in Communities Celebrate Together

Artist Profile
José Diego Maria Rivera was born in Guanajuato, Mexico. He loved to draw with bright colors and created an art form that was entirely Mexican. Rivera became known worldwide as a muralist and master portraitist. He painted murals in public places where everyone could see them. Rivera was always working for a cause and condemned social injustice. His murals celebrated the spirit and dignity of workers everywhere. Diego Rivera encouraged people to work for a better life.



Painting Profile
This painting shows excited children trying to strike a *piñata*—a special part of many Mexican celebrations. The star-shaped clay *piñata* is filled with fruit and candy to symbolize good things falling on the children. A blindfolded child hits the *piñata* with a stick and children scramble for the treats. The woman offers some *tortillas* or Mexican bread to the crying boy. The children wear traditional Mexican clothing such as *ponchos* and *serapes*. Rivera's typically crowded canvas uses bright, warm colors, rounded figures, and a flat, decorative style.

***Art Appreciation for* Piñata**

Color—Warm colors emphasize fun and excitement in contrast to the dark background. Patches of white highlight points of interest from the *piñata* to the children's clothing.

Line—Diagonal and curved lines emphasize action—the shapes on the floor move from left to right and streamers wave from the *piñata*. The children's serapes have curved forms.

Movement—The painting implies movement as nearly everyone reaches for the gifts spilling from the *piñata*. The streamers and curved lines of the floor also suggest movement.

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The Seven Principles of Kwanzaa

Nguzo Saba
(en-goo-zo sah-bah)

Umoja *(oo-moe-jah)*

Unity: We help each other.

Kujichagulia *(koo-jee-cha-goo-lee-ah)*

Self-determination: We decide things for ourselves.

Ujima *(oo-jee-mah)*

Collective Work and Responsibility: We work together to make life better.

Ujamaa *(oo-jah-maah)*

Cooperative Economics: We build and support our own business.

Nia *(nee-ah)*

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Purpose: We have a reason for living.

Kuumba *(ku-oom-bah)*

Creativity: We use our minds and hands to make things.

Imani *(ee-mahn-ee)*

Faith: We believe in ourselves, our ancestors, and our future.

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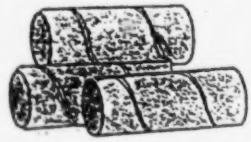
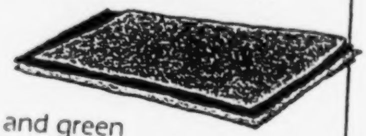
Kwanzaa Candle Favors

Here is what you need:

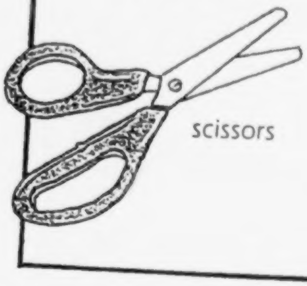


toilet tissue tubes—one for each favor you are going to make



black, red, and green construction paper

orange or yellow tissue paper

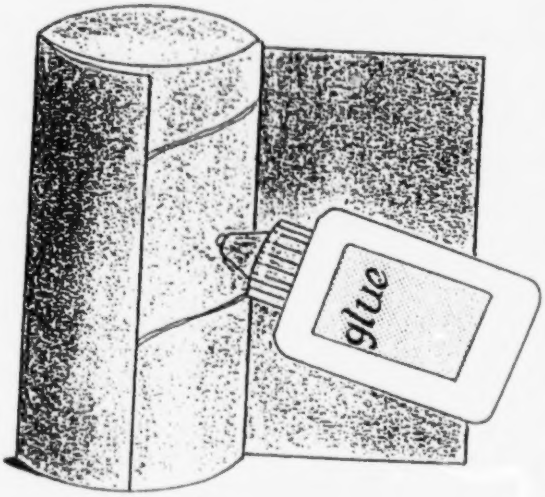


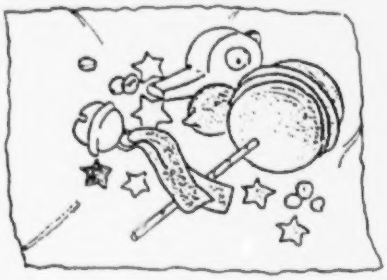
scissors

white glue

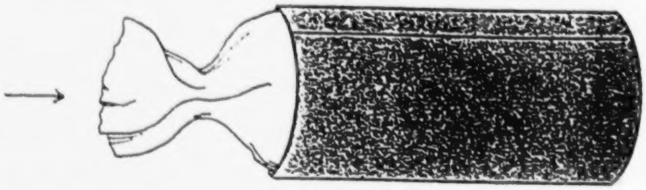
Here is what you do:

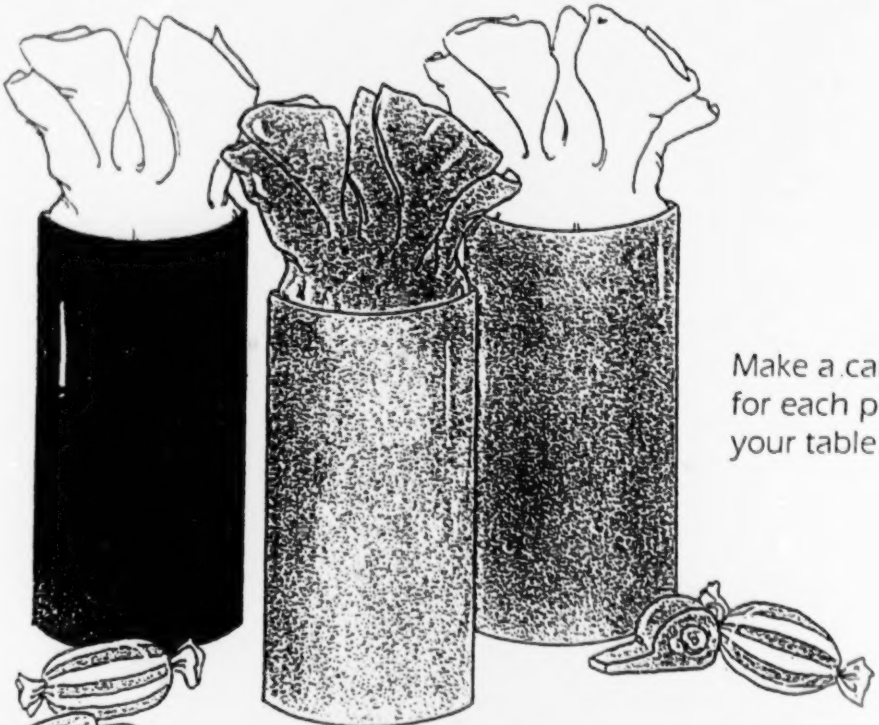
1. To make each candle favor cover a cardboard tube with glue and then black, green, or red construction paper.





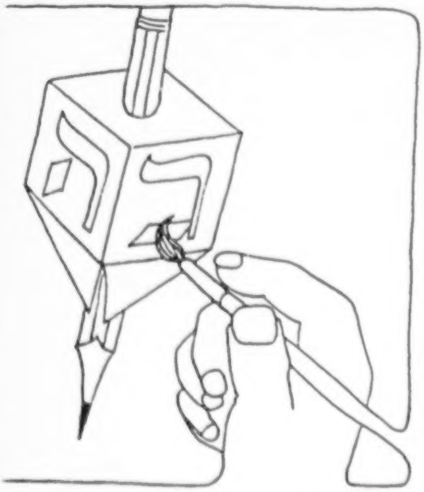
2. Cut a 10-inch (25-centimeter) square of tissue paper and place candy, nuts, or a small prize in the middle of the square. Gather the tissue paper up around the prize and push the prize down into the tube candle so that the ends of the tissue paper are sticking out like a candle flame.

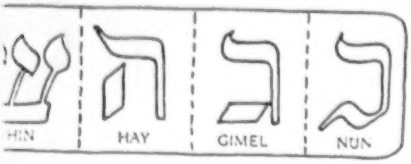


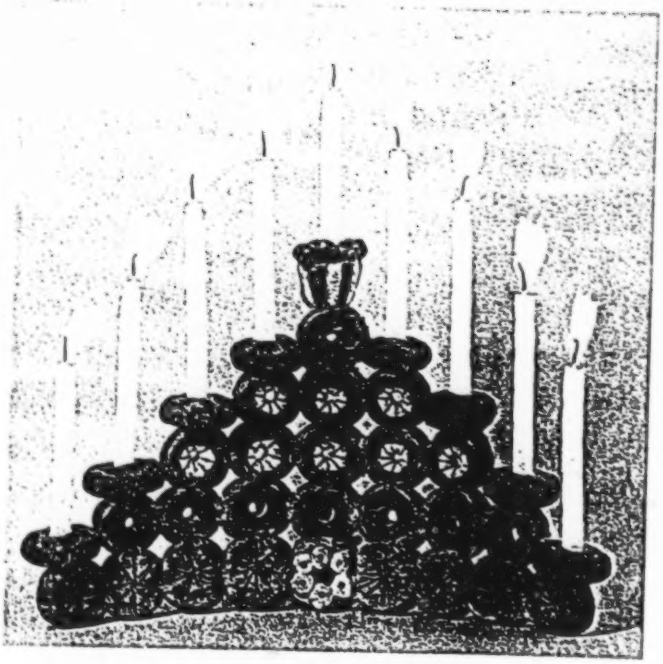


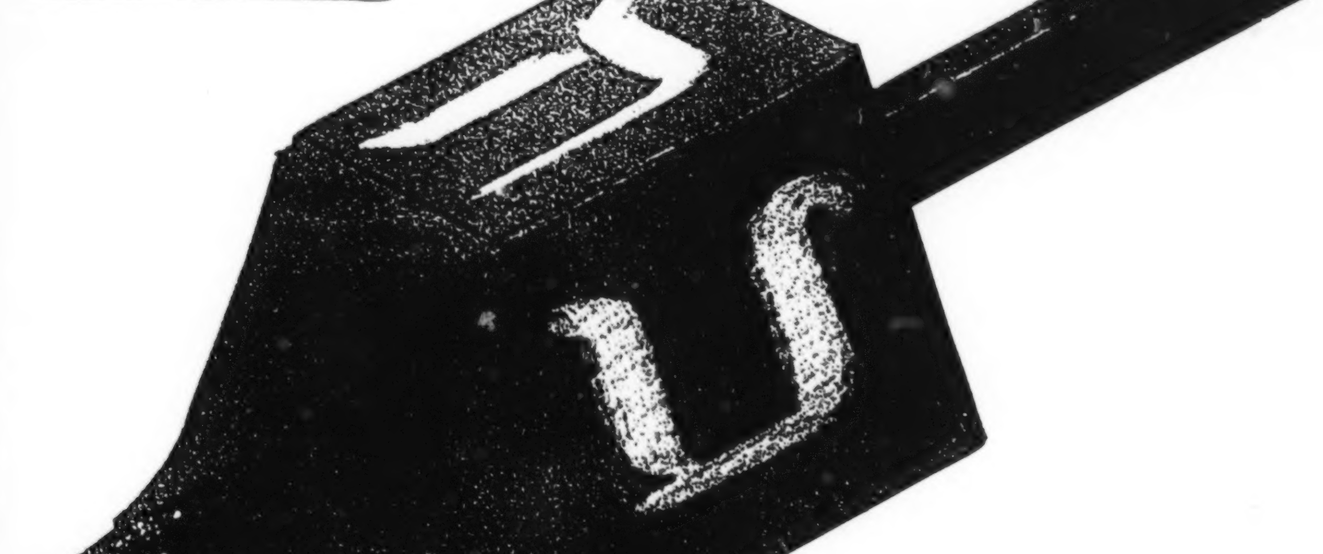
Make a candle favor for each person at your table.

'aint dreydl and, when dry, paint the He-
w letters, one letter on each side, in the
er shown below. Blue on white or vice-
s [illegible] colors of Israel) would be appro-
ate.









The dreydl is a top with four sides. Spin it with your fingers and when it falls on its side, it will reveal shin, or hay, or gimel, or nun. *If you are gambling your gelt on the spin you hope it will come up* shin

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Giving

The practice of giving to children on Hanukkah may derive from the tradition of handing out small bonuses, known as Hanukkah *gelt* (gold), to children who had been diligent in studying the Torah in the preceding months. Hanukkah gelt continues to be a traditional gift, though now it may be only one of several modest surprises bestowed during the eight-night-long festivities. Many parents still take the term gelt literally and give small amounts of money with which the children then buy themselves treats, but another kind of gelt prevalent on this holiday is coin-shaped candy wrapped in gold foil.

Another traditional gift of Hanukkah is the handmade *dreydl*, a four-sided spinning top. In times past, a family made these cheerful toys at home of clay or lead, often using molds that had been passed down from one generation to another. Some families still preserve the tradition of making Hanukkah dreydls but others purchase their tops. Dreydls are now available in a variety of materials, including wood and even plastic.

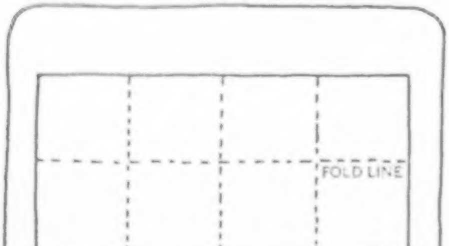
Every dreydl is inscribed with the Hebrew characters for *nun*, *gimel*, *hay*, and *shin* on its four sides. The letters are said to stand for *Nes gadol haya sham*, meaning "a great miracle happened there" (at the Holy Temple), but to generations of Jewish children the characters have also come to mean *nikhts* (Yiddish for nothing), *gantz* (everything), *halb* (half), and *shtell-arein* (put in), and the spinning top the essential element in playing a jolly game of chance. As gambling of any sort is forbidden under rabbinical law throughout most of the year, considerable excitement attends the game and adults frequently find themselves joining the fun with an enthusiasm equal to their children's.

To play, participants put an equal number of tokens—nuts, pennies, Hanukkah gelt, or the like—in the kitty. Each player, in turn, spins the dreydl and, depending upon which of the four Hebrew characters faces up when the toy topples, the player wins nothing from the pot, half the pot, all of it, or must add to it (usually two tokens) from his or her reserve. As the simple game progresses, players are forced to drop out when their reserves are depleted. The winner is the survivor who ends up with everyone else's tokens.

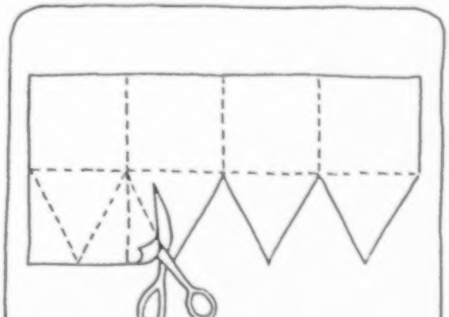
DREYDL

Materials: 2 pieces of cardboard, 2" x 4" (5 x 10cm) and 3" x 3" (7.5 x 7.5cm); ruler, pencil, acrylic or poster paints; brushes, masking tape; household glue.

1 Starting from 2" (5cm) edge of 2" x 4" (5 x 10cm) cardboard, make 3 folds 1" (2.5cm) apart. Then fold in half lengthwise. You now have eight 1" (2.5cm) squares in 2 rows.



2 With ruler and pencil, mark bottom edge at ½", 1½", 2½", and 3½" (1.25, 3.8, 6.3, and 8.9cm). Draw lines between these points and 2 upper corners of each lower square. Cut along these lines with scissors.



Fold together along lines to form box with open top and pointed bottom. Tape seams.

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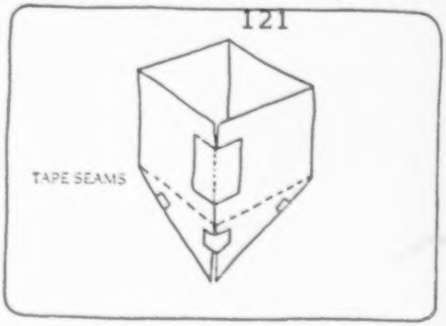
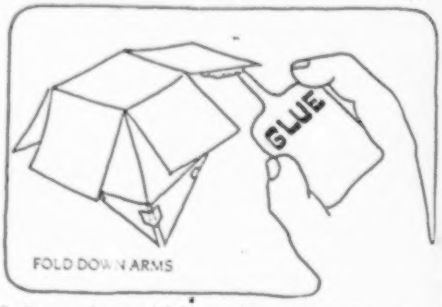
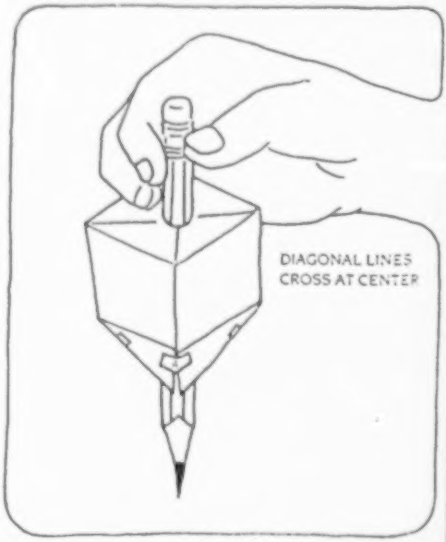


From 3" x 3" (7.5 x 7.5cm) cardboard, cut away 1" (2.5cm) square at all 4 corners leaving cross shape. Fold down arms, glue them to sides of box and let dry. Now box has top.



5 Draw diagonal lines between opposite corners of top surface to mark center and push sharply pointed pencil through top and bottom.


DIAGONAL LINES CROSS AT CENTER

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Unit Plan for January: Make Believe

Objective: Students will explore their dreams; good, bad and dreams for the future after learning about dreams of Native Americans, and a famous African-American leader. Students will examine what they worry about while studying Central American Worry Dolls. Students will learn about and participate in a Chinese Dragon Dance

Materials:
1. A Native American Craft Kit, Dream Catchers, book
   Paper plates, yarn, feathers, and beads for dream catchers
2. Portrait on large butcher paper of Martin Luther King, Jr.
   Equality - poem on overhead
   Martin Luther King, Jr.'s Birthday song sheets 1 copy for each group
   Musical instrument - xylophone, for accompany students' singing
3. Information on Central American Worry Dolls
   Clothespins, craft sticks, doll holders, glue and yarn for construction of Worry Dolls
   Skin tone markers for face features on dolls
   Picture paper to write about worries
4. 4' long pieces of brightly colored crepe paper and craft sticks to make ribbons for Chinese Ribbon Dance
   Chinese Music
   Books describing the Chinese New Year Celebration
   Cooked rice, paper plates, and chopsticks
   Globe or map

Action:
1. Read to students: A Native American Craft Kit, Dream Catchers
   Students construct dream catchers: punch holes in edge of paper plate, remove center of paper plate, weave yarn leaving hole in center, add rya knots feathers, and beads
   Discuss with students good dreams, bad dreams, and dreams for the future
2. Display large portrait of Martin Luther King, Jr. on the board. Students recall information from book that was read. Write information in web style around portrait.
   Display Equality poem on the overhead
   Students recite line by line with the instructor, reread in unison
   Learn words to two songs sung to familiar tune of Mary Had a Little Lamb

Instructor plays tune while students sing

3. Present students with information about Central American Worry Dolls
   Students make Worry Dolls from clothes pins and yarn, use skin tone markers on head and arms, add facial features with fine point permanent markers
   Students write 3 things they worry about, draw a picture of one of those worries on picture paper
4. Read a book about Chinese New Year Celebrations
   Students make crepe paper streamers with craft sticks for the Ribbon Dance
   Students listen to Chinese music while keeping the ribbons in motion
   Methods of moving the ribbons; figure 8's, circles, and zigzags are practiced
   Students are given chopsticks and rice while instructor discusses Chinese customs

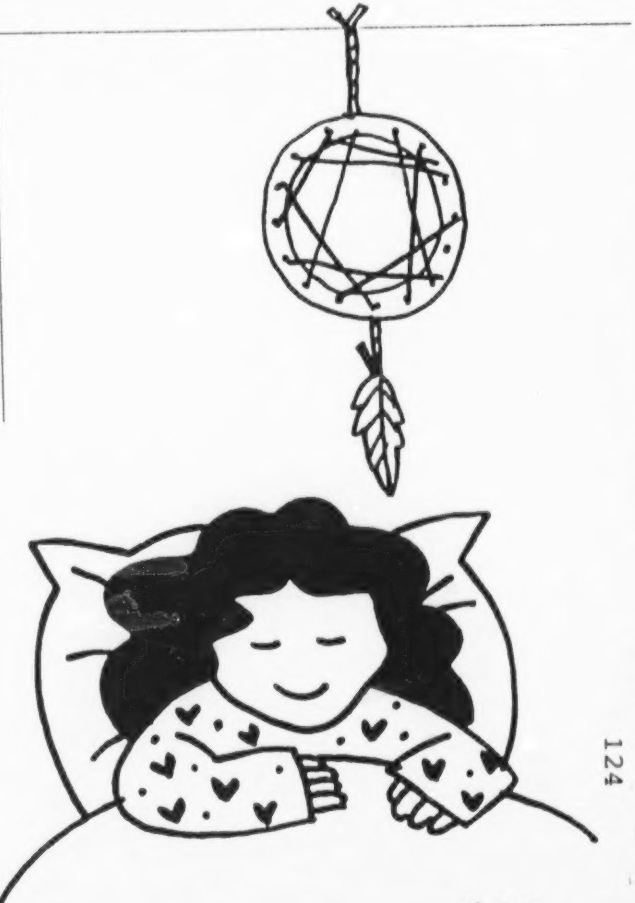
CHiPPEWA DREAM CATCHER

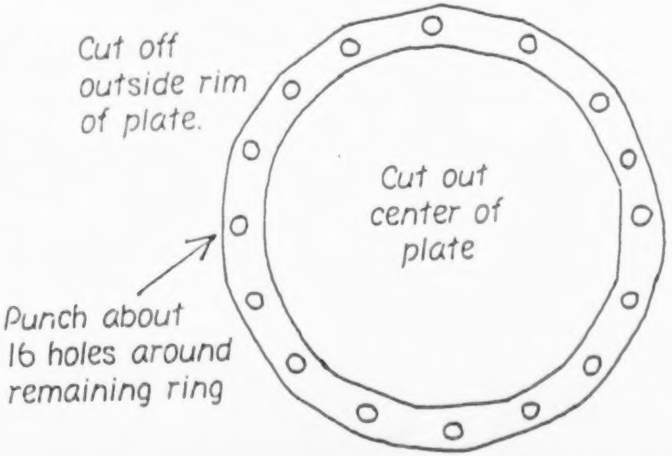
The Chippewa, and other Native Americans like the Cherokee, believe good and bad dreams float around at night. They make a dream catcher out of a wood hoop with a web and feathers that hangs above the bed of a newborn baby or a newly married couple. The bad dreams get tangled in the web and disappear when the sun comes up. The good dreams float through the web, down the feather, and onto the sleeping person in bed. Some Chippewa women still make dream catchers.

◆ MATERIALS ◆

- White paper plate, 9"
- Yarn, about 12"
- Beads, store-bought or homemade beads (see p. 90)
- Feather
- Masking tape, pencil, scissors, hole punch

1. Draw a large ring inside the rim of a paper plate.
2. Cut out the center of the plate to the inner edge of ring. Then, cut off the outside rim of the plate, leaving the ring.
3. Punch about 16 holes around the ring.




Cut off outside rim of plate.
Cut out center of plate
Punch about 16 holes around remaining ring

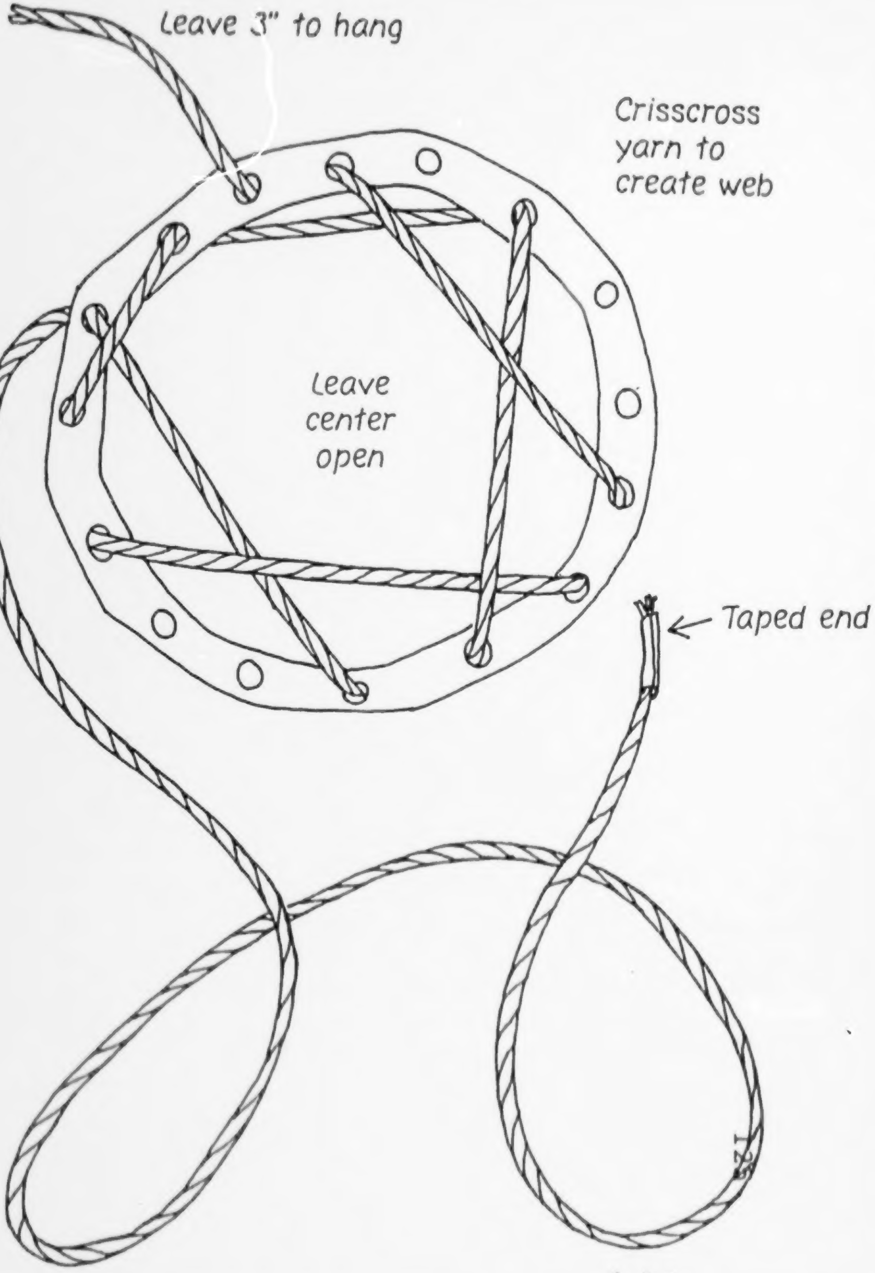
4 Wrap masking tape around one end of the yarn. Poke the taped end of the yarn into the top hole and pull through, leaving about 3" at the end.

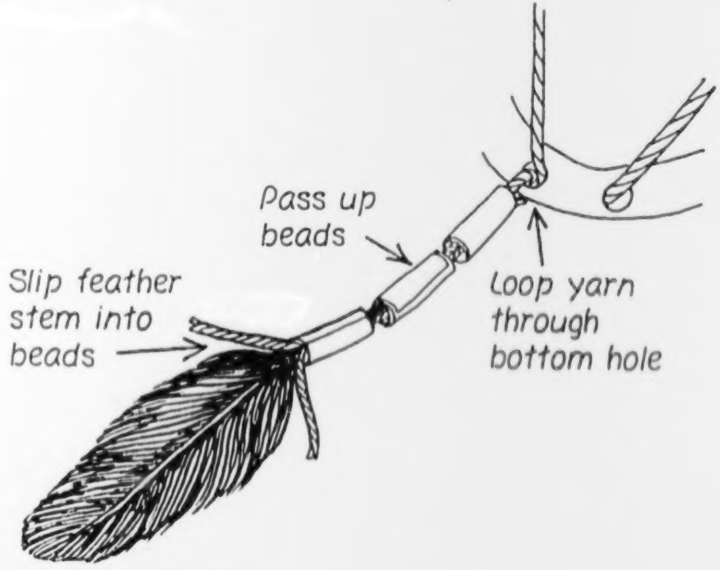
5 Begin creating a web by crisscrossing the yarn to fill up all the holes around the ring. Leave the center of the web open.

6 End by bringing the taped end of the yarn back to the top hole, and tying this to the other end.

7 Cut a piece of yarn about 8" long. Loop it through the bottom hole and even the ends. Pass several beads up the yarn, and slip a feather into the beads. Knot the ends of the yarn.

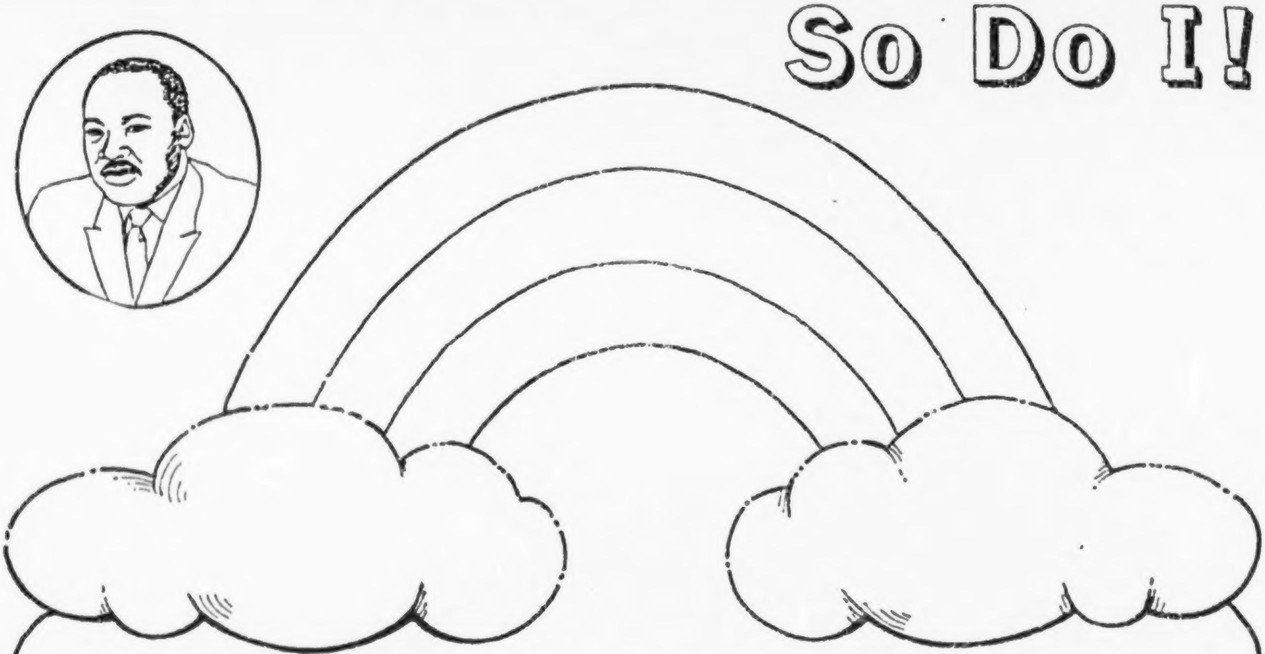
8 Hang over your bed.


Leave 3" to hang
Crisscross yarn to create web
Leave center open
Taped end


Pass up beads
Slip feather stem into beads
Loop yarn through bottom hole

He Had a Dream...

So Do I!



My Dream Is... ____

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Equality

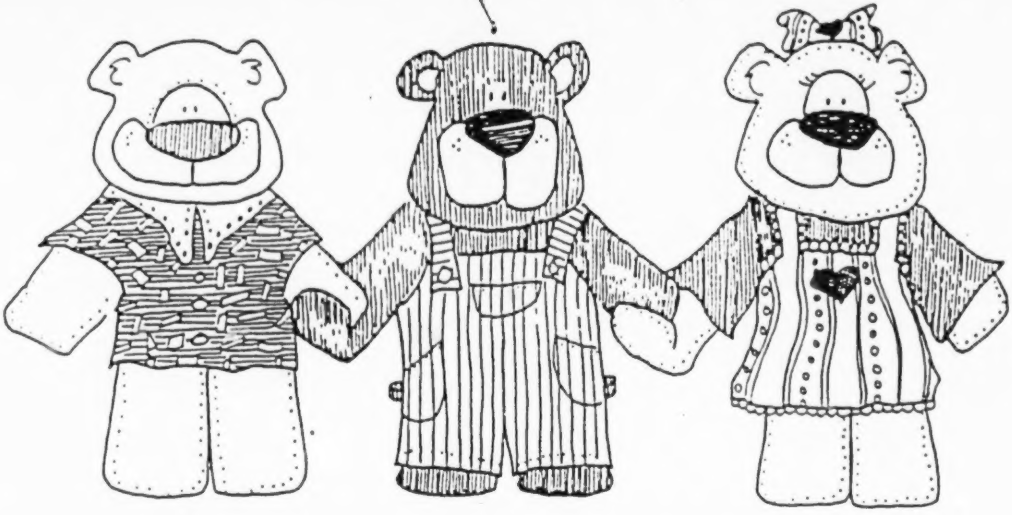
Equality for all people
For all races,
For all our different shapes
and faces,

For rich or poor,
For high or low,
Let's have equality
wherever we go!

Equality at last,
Let equality ring,
These were the words
of Martin Luther King.

Author Unknown

MARTIN LUTHER KING, JR.'S BIRTHDAY



4th

Martin Luther King
Sung to: "Mary Had a Little Lamb"

C
Who was Martin Luther King,

G7 C
Luther King, Luther King?

He was a man who had a dream

G7 C
That we would all be free.

C
Martin Luther gave a speech,

G7 C
Gave a speech, gave a speech.

He wanted all of us to live

G7 C
In peace and harmony.

C
He won the Nobel Prize for Peace,

G7 C
Prize for Peace, Prize for Peace,

For his love for all the world

G7 C
And for you and me.

Josette Brown
Bridgeport, WV

Brotherhood
Sung to: "Mary Had a Little Lamb"

C
Brotherhood for you and me,

G7 C
You and me, you and me.

Brotherhood for you and me,

G7 C
Taught Martin Luther King.

C
We should live in harmony,

G7 C
Harmony, harmony.

We should live in harmony,

G7 C
Taught Martin Luther King.

Debra Lindahl
Libertyville, IL

CENTRAL AMERICA

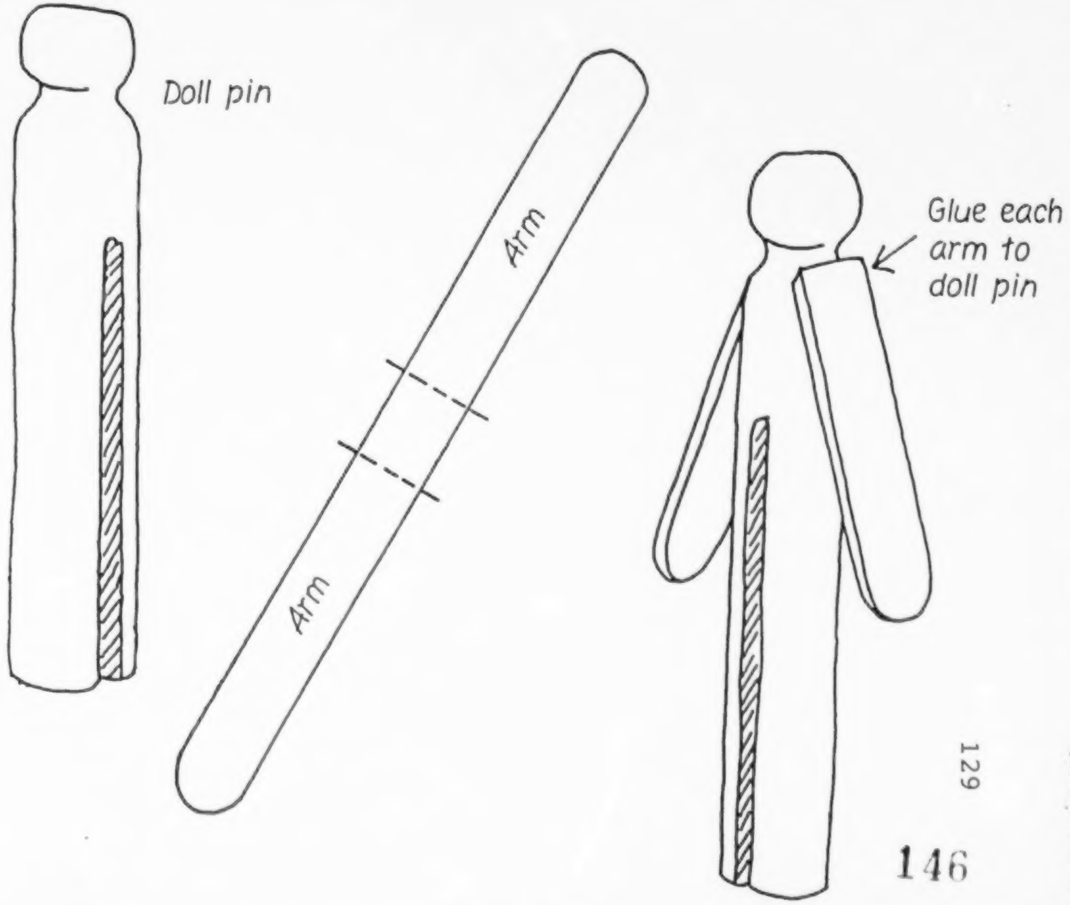
WORRY DOLL

The children of Central America tell their troubles and worries before going to bed to tiny dolls made of colorful threads — one doll for each worry. The child places the dolls under a pillow, and, while asleep, the worry dolls solve all the problems! This worry doll is a little larger than those made in Central America.

♦ MATERIALS ♦

- Wooden doll pin (available at most arts and crafts stores), or straight clothespin
- Popsicle stick
- Yarn, any colors
- Scissors, markers, pencil, glue, masking tape

1. Cut the Popsicle stick to make the arms as shown. You won't need the middle piece.
2. Glue the arms to the sides of the doll pin. Wrap a piece of masking tape around this and let it dry for at least two hours (overnight is best). Remove the tape when dry.

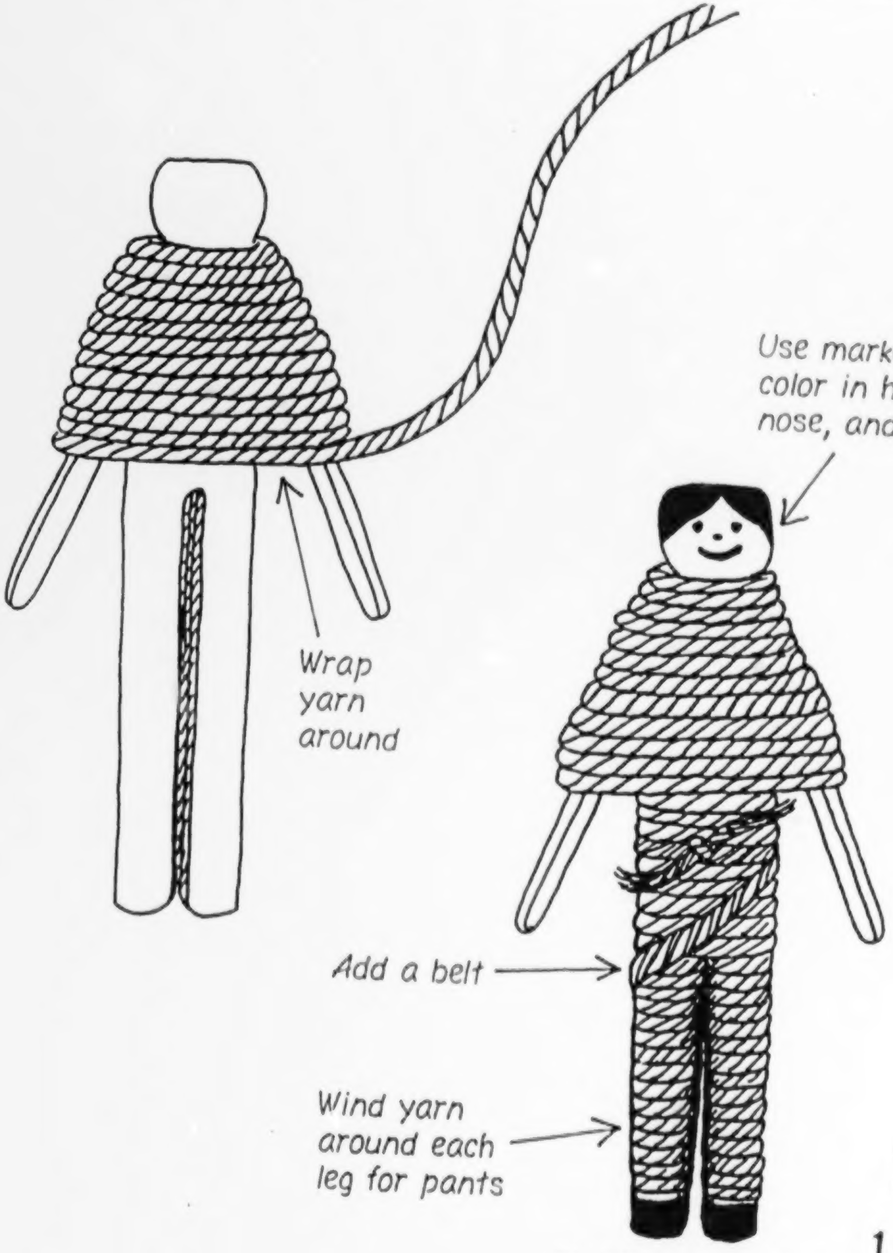

Doll pin
Arm
Arm
Glue each arm to doll pin

☆ Art Options! ☆

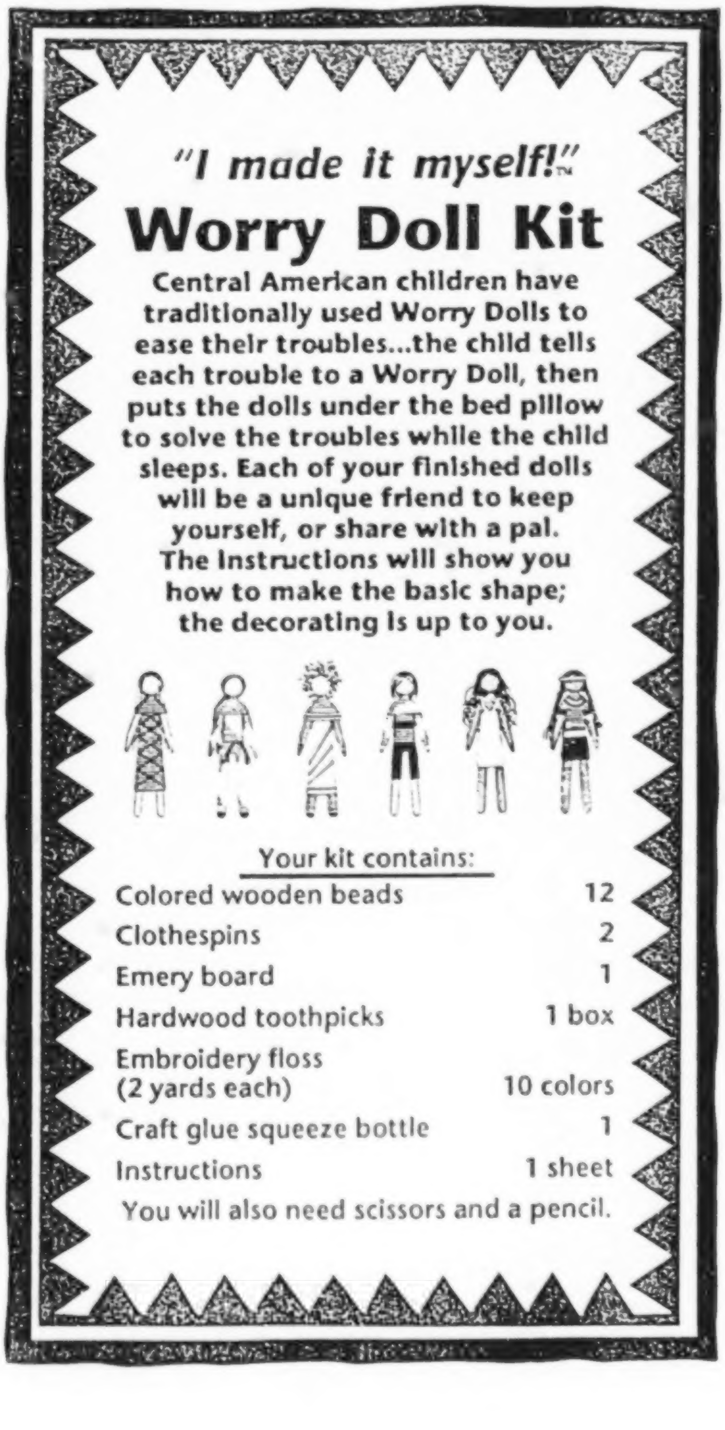
Why not make a whole family of worry dolls! Add a hat for someone. Look at the doll pin and see what variations you can come up with!

3 Since the rounded top of the doll pin is the head of the doll, use a dark-colored marker to draw hair, eyes, nose, a mouth, and to color the ends of the feet.

4 Wrap yarn, starting at neck, to completely cover doll. Arms do not need to be covered all the way. When you get to the legs, wrap the yarn around each leg separately, going down and then up each one. Tie off in the back. Tie a yarn belt around the doll's waist.


Wrap yarn around
Use marker to color in hair, eyes, nose, and mouth
Add a belt
Wind yarn around each leg for pants

Finished Worry Doll



"I made it myself!"™

Worry Doll Kit

Central American children have traditionally used Worry Dolls to ease their troubles...the child tells each trouble to a Worry Doll, then puts the dolls under the bed pillow to solve the troubles while the child sleeps. Each of your finished dolls will be a unique friend to keep yourself, or share with a pal. The instructions will show you how to make the basic shape; the decorating is up to you.

Your kit contains:

Colored wooden beads	12
Clothespins	2
Emery board	1
Hardwood toothpicks	1 box
Embroidery floss (2 yards each)	10 colors
Craft glue squeeze bottle	1
Instructions	1 sheet

You will also need scissors and a pencil.

Lion Dancer

Ernie Wan's Chinese New Year

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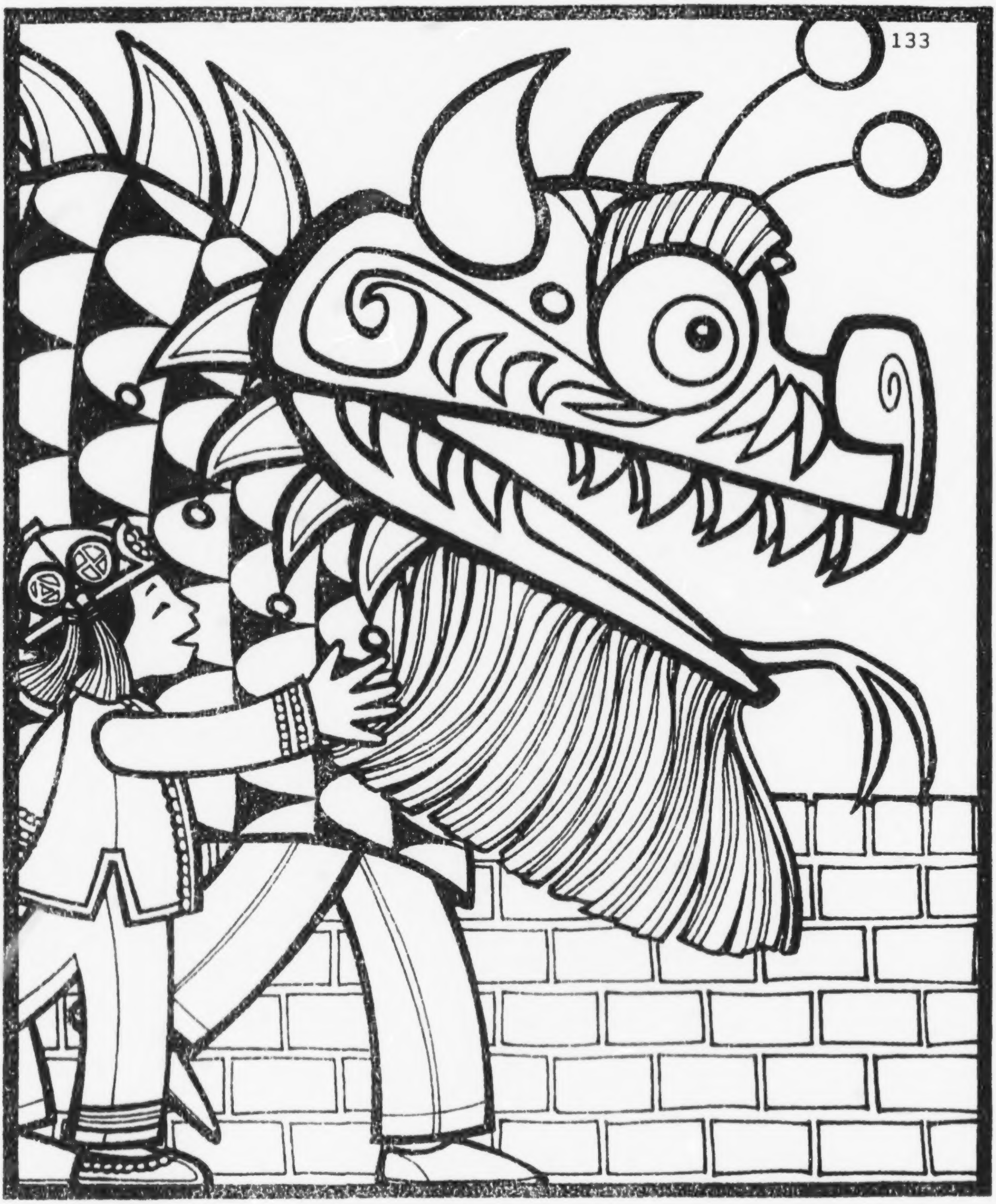
By KATE WATERS and MADELINE SLOVENZ-LOW ◆ Photographs by MARTHA COOPER

Chinese New Year



The Chinese New Year ends with a colorful parade. The dragon dance is believed to chase away bad luck.

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Unit Plan for February: Leaders and Friendship

Objective: Students will learn how music is universal and influences many cultures. The students will develop a sense of getting along through constructing and performing with musical instruments. Students will study animals from around the world and share their sculptures with each other. Students will prepare for their posttest by participating in a game played together in class.

Materials:
1. The record - "I Believe in Music" by Mac Davis
   Information and insructions on making a kazoo, a a guitar, and a tambourine
   Paper towel tubes, tin foil, waxed paper, rubber bands, and tempera paints for the kazoos
   Shoe boxes, wrapping paper tubes, large rubber bands, and acrylic paint for the guitars
   Paper plates, beads, stapler, streamers, tempera paints, and sequins for the tambourines
2. Chart of flags from different countries
   Empty window frames for flags
   Flags
   Music and lyrics to "Their Are Many Flags in Many Lands"
   Student made instruments
3. White self-hardening clay
   4"x4" white cardboard bases
   Globe or map
   Animal cut-out shapes
4. "Amigo" - Bingo game

Action:
1. Play and sing "I Believe in Music"
   Read information concerning the three musical instruments, kazoo, guitar, and tambourine - how they were developed and used by various cultures
   Place students into 3 groups. Each group given individual instructions on how to construct their instrument
   1 - 40 minute period to construct instrument
   1 - 40 minute period to paint instrument
   1 - 40 minute period to add details to instrument
2. Discuss colors and symbols that represent countries
   Place flag chart on board
   Give each group of students an empty window frame with the names of the countries at the bottom. Students place flags that match by looking at the completed chart on the board
   Sing "Their Are Many Flags in Many Lands"
   Students practice rhythms by marching to music from

a tape

3. Use globe or map to discuss with students where certain animals live. Students compare animals we see in the United States

   Students construct clay animals from white self-hardening clay as they view animal cut-out shapes placed in front of each group. Students use the pinch/pull method to make animals. When animals are dry use markers to add color.
4. Students play "Amigo," a form of Bingo using pictures from the pretest and intervention.

I BELIEVE IN MUSIC

WELL, I COULD JUST SIT AROUND
MAKING MUSIC ALL DAY LONG
LONG AS I'M MAKING MUSIC
I KNOW I CAN'T DO NOBODY WRONG.

AND WHO KNOWS MAYBE SOMEDAY
I'LL COME UP WITH A SONG
THAT MAKES PEOPLE WANT TO
STOP THEIR FUSSING AND FIGHTING
JUST LONG ENOUGH TO SING ALONG.

I BELIEVE IN MUSIC, I BELIEVE IN LOVE.

MUSIC IS LOVE AND LOVE IS MUSIC
IF YOU KNOW WHAT I MEAN
AND PEOPLE WHO BELIEVE IN MUSIC
ARE THE HAPPIEST PEOPLE
I'VE EVER SEEN.

SO CLAP YOUR HANDS
AND STOMP YOUR FEET,
SHAKE YOUR TAMBOURINE,
LIFT YOUR VOICES TO THE SKY,
GOD LOVES YOU WHEN YOU SING.

I BELIEVE IN MUSIC, I BELIEVE IN LOVE.
I BELIEVE IN MUSIC, I BELIEVE IN LOVE.

MUSIC IS THE UNIVERSAL LANGUAGE
AND LOVE IS THE KEY
TO BROTHERHOOD, PEACE, AND UNDERSTANDING
AND LIVING IN HARMONY.

SO TAKE YOUR BROTHER BY THE HAND
AND SING ALONG WITH ME.
FIND OUT WHAT IT REALLY MEANS
TO FEEL YOUNG AND RICH AND FREE.

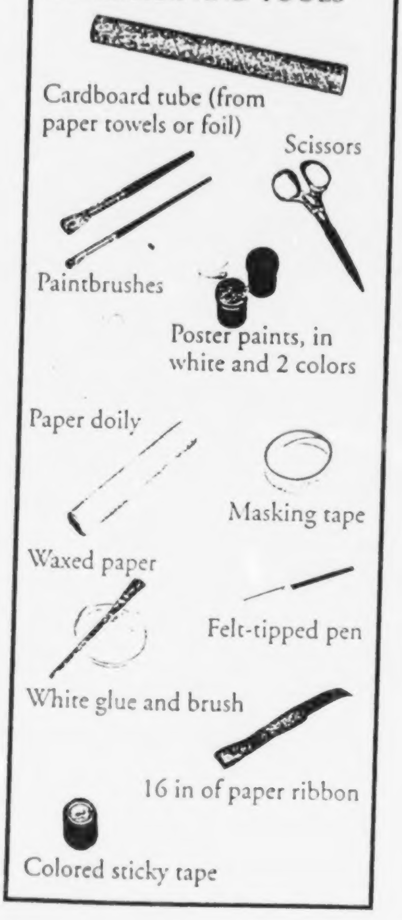
I BELIEVE IN MUSIC, I BELIEVE IN LOVE.
I BELIEVE IN MUSIC, I BELIEVE IN LOVE.
I BELIEVE IN MUSIC, I BELIEVE IN LOVE.
I BELIEVE IN MUSIC, I BELIEVE IN LOVE.

NOTE: LYRICS BY MAC DAVIS

Singing Kazoo

This is a very unusual instrument. You sing through it, and it makes your voice sound very strange. Indian musicians play a kind of kazoo which they hold against their throats when they sing. Lorenzo has covered his kazoo with stencils. This is a very easy and quick way to decorate things.

YOU WILL NEED THESE MATERIALS AND TOOLS

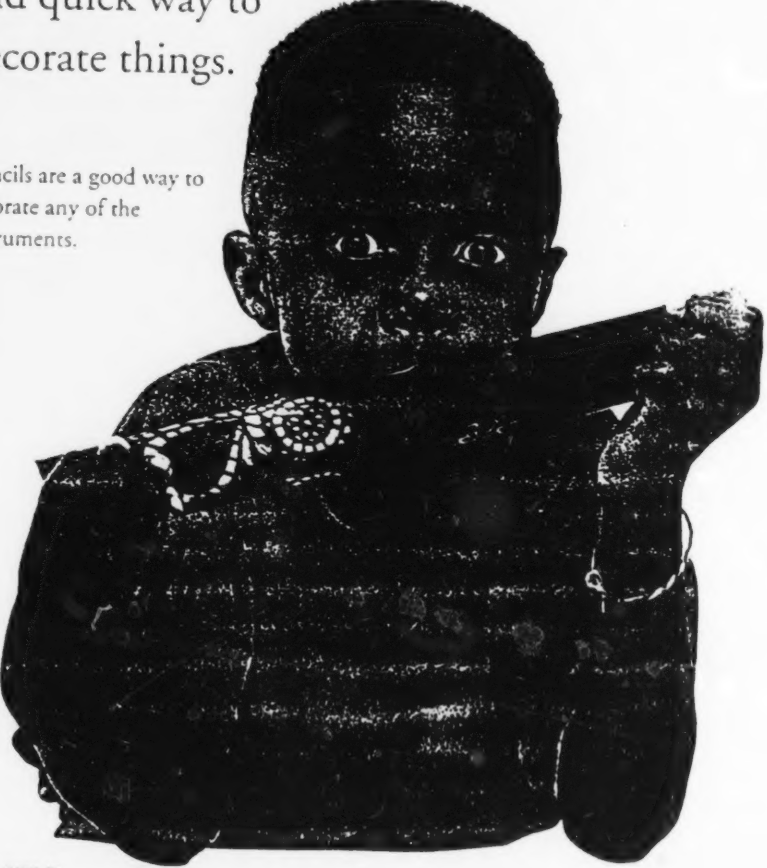


- Cardboard tube (from paper towels or foil)
- Scissors
- Paintbrushes
- Poster paints, in white and 2 colors
- Paper doily
- Masking tape
- Waxed paper
- Felt-tipped pen
- White glue and brush
- 16 in of paper ribbon
- Colored sticky tape

Making music

Sing through the hole in the middle of the kazoo. You can play any tune you like. Experiment with a smaller tube from a toilet-tissue roll, and see if it sounds different.

! A grown-up should make the hole in the cardboard tube and sticky tape. Children may need help with the scissors.



Stencils are a good way to decorate any of the instruments.

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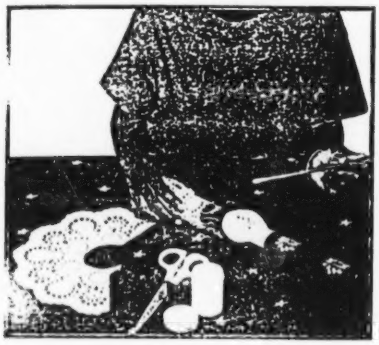
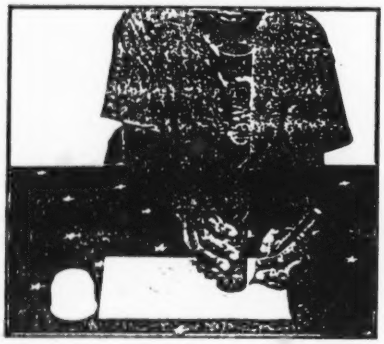
1 Ask a grown-up to make a small hole in the center of the cardboard tube.

2 Use the end of a paintbrush to smooth the edges of the hole.

3 Paint the cardboard tube. Allow the paint to dry.



4 Cut flower shapes from the paper doily to use as stencils. Stick them on to the tube with masking tape, and paint over them. Allow the paint to dry. Then remove the stencils.

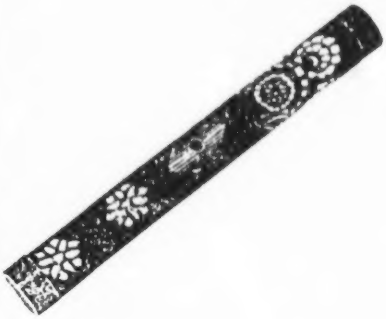


5 Draw two circles on the waxed paper. Draw around a cup or any round object that is slightly larger than the end of the tube. Now draw around the end of the tube to make a smaller circle inside each larger one.

6 Cut out the large circles. Make small cuts between the large and small circles. This will give each circle a frill around the edge. Brush glue on to the frills.

7 Stretch the waxed-paper circles tightly across the ends of the card-

8 Glue ribbon around the ends of the tube. Stick a piece of colored sticky



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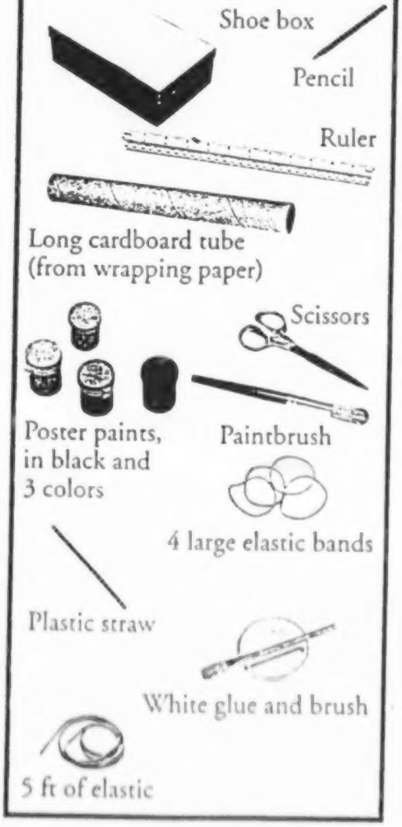
Shoe-box Guitar

The guitar is probably the most popular instrument of all. It's easy to carry, and you can play many different kinds of music on it. Jessica is plucking the elastic string on her guitar, just like a pop star. Electric guitars don't have boxes full of air like this one, so they need electricity to make them sound loud.

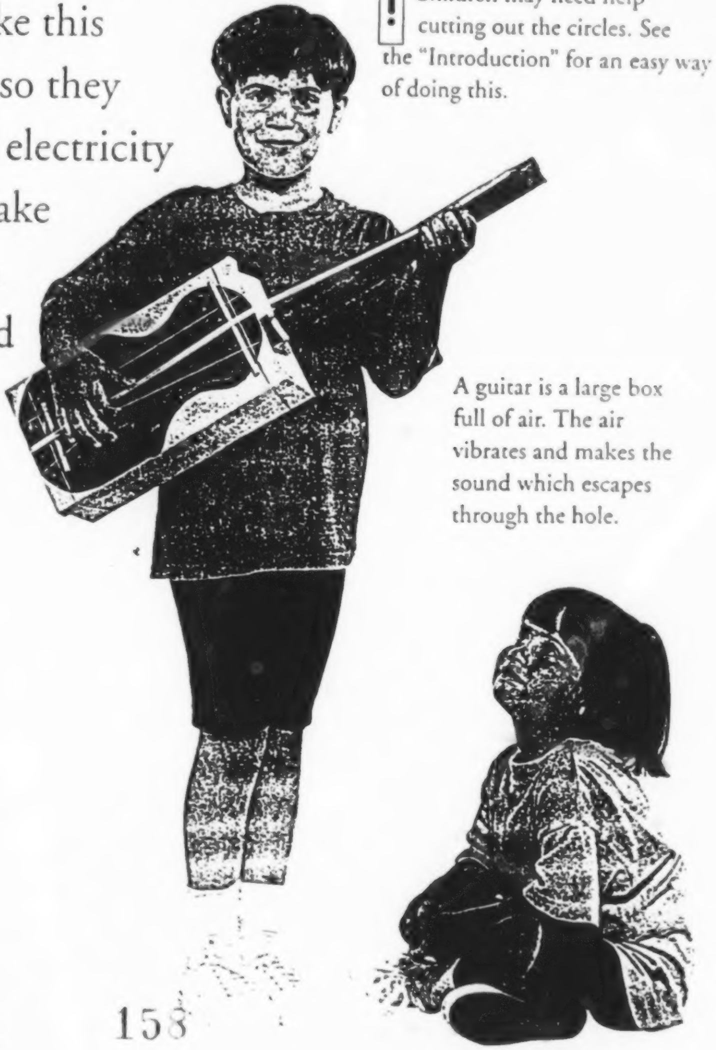
YOU WILL NEED THESE MATERIALS AND TOOLS


Shoe box
Pencil
Ruler
Long cardboard tube (from wrapping paper)
Scissors
Poster paints, in black and 3 colors
Paintbrush
4 large elastic bands
Plastic straw
White glue and brush
5 ft of elastic

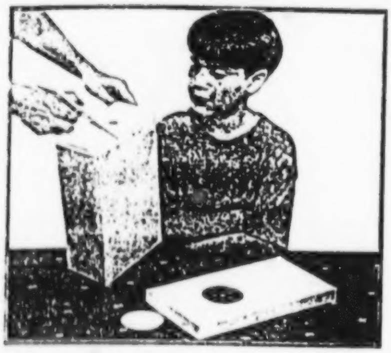
Making music

Pluck the elastic string with one hand. With your other hand, press the elastic against the cardboard tube. If you press in different places, you can change the note. Try strumming the string with a coin instead of plucking it.

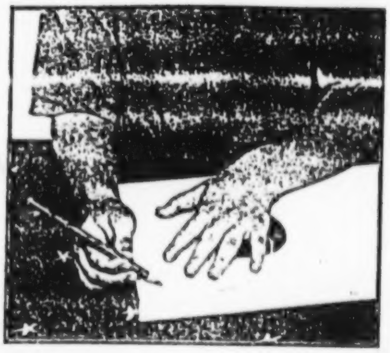
! Children may need help cutting out the circles. See the "Introduction" for an easy way of doing this.



A guitar is a large box full of air. The air vibrates and makes the sound which escapes through the hole.

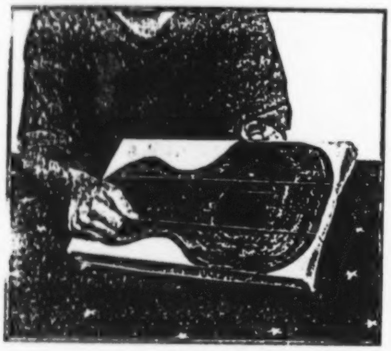


1 Draw a 4 in circle on the box lid. Draw around the tube on one end of the base of the box. Ask a grown-up to cut out the circles.

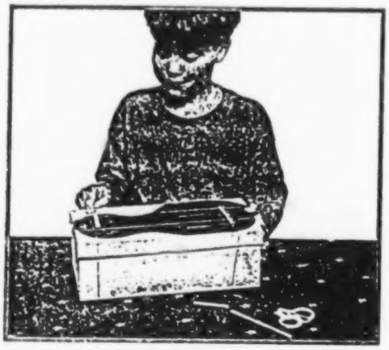


2 Draw a guitar shape on the lid of the box. Use a circular shape as a guide, or use a pair of compasses, if you like.

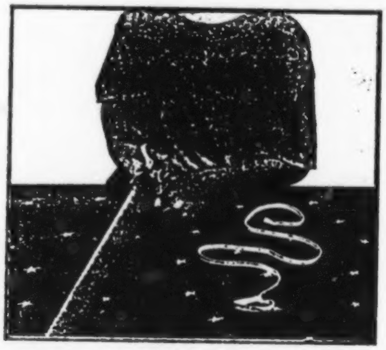
3 Outline the guitar shape in black paint. Fill in with colored paint. Then paint the rest of the box another color. Paint the tube.



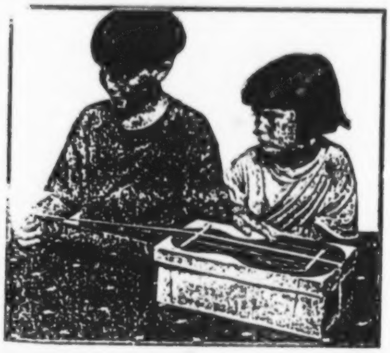
4 Stretch two elastic bands across the lid. Position them as shown, just on the edges of the hole.



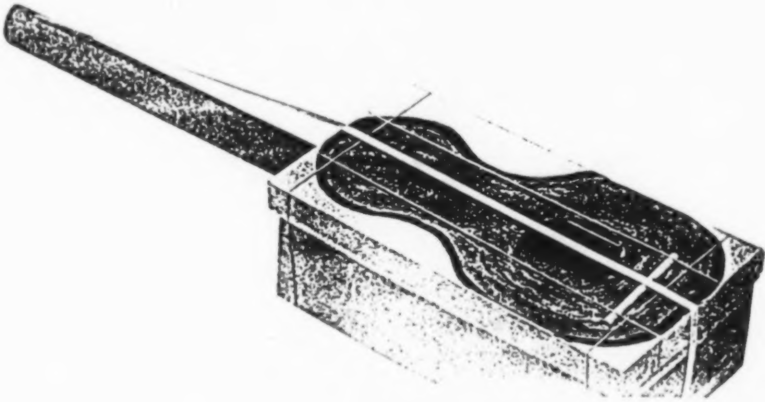
5 Put the lid on the box. Hold it in place with two more elastic bands. Cut the straw in half. Slide the two pieces under the elastic bands at each end of the guitar. Glue in place.



6 Cut a slit about 3 in long at one end of the tube. Tie a knot in one end of the elastic. Make a loop in the other end, and slide it over the end of the tube.

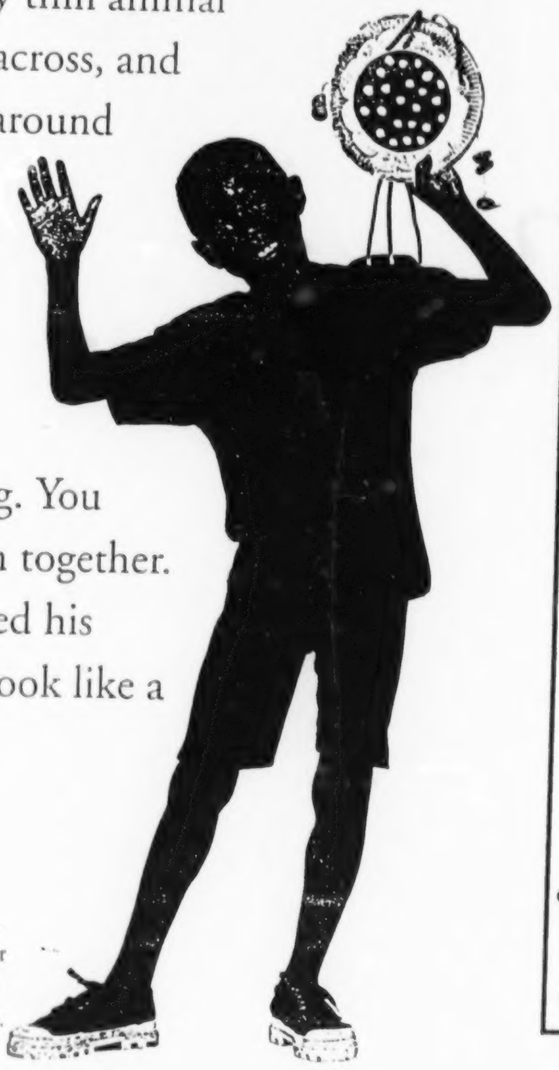


7 Push the tube into the hole in the box. Stretch the elastic around the back of the box and up around the front. Slip the knot into the slit in



Tambourine Flower

Tambourines have been played since the Middle Ages. They were made of a circle of wood with very thin animal skin stretched across, and they had bells around the edge. Like castanets, tambourines are very popular in Spanish dancing. You could play them together. Leslie has painted his tambourine to look like a sunflower.



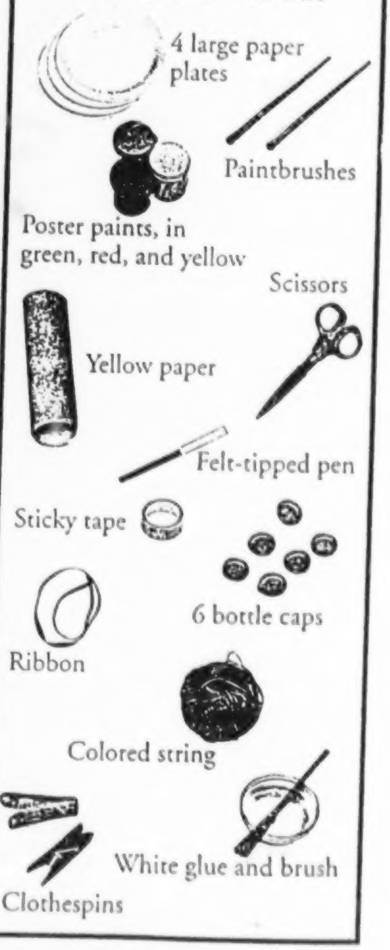
Instead of bottle caps, you could use beads or buttons. They will all make different sounds.

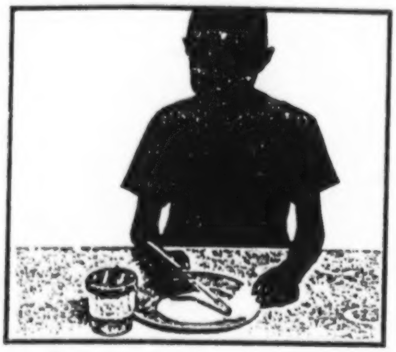
Making music

Hold your tambourine above your head, and shake it. You can also hold it in one hand and tap it with the fingers of your other hand. You can even bang it against your knee.

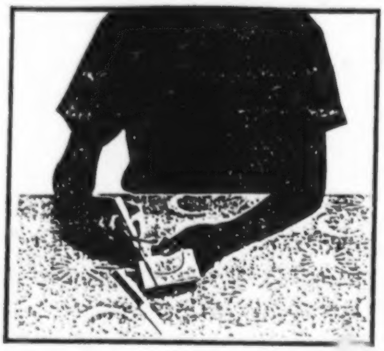
! A grown-up should pierce the bottle caps with a corkscrew or other sharp object. Children may need help with the scissors.

YOU WILL NEED THESE MATERIALS AND TOOLS

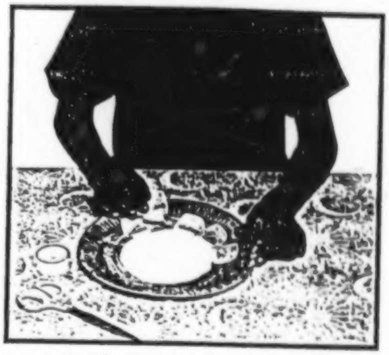

4 large paper plates
Paintbrushes
Poster paints, in green, red, and yellow
Scissors
Yellow paper
Felt-tipped pen
Sticky tape
6 bottle caps
Ribbon
Colored string
Clothespins
White glue and brush



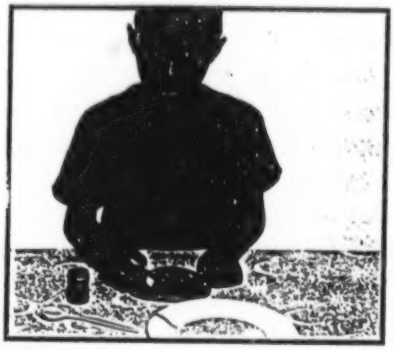
1 Using green paint, paint around the rim of one of the paper plates. Do not paint the middle. Allow the paint to dry.



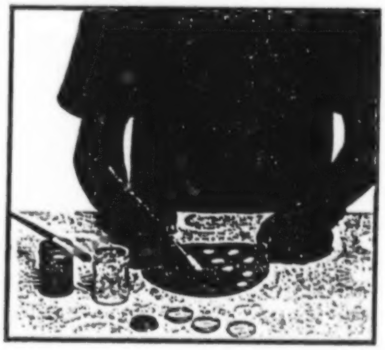
2 Cut a long strip of yellow paper. Fold the strip over and over. Draw a petal shape on the top layer, and cut out through all the layers. Repeat to make sixteen petals.



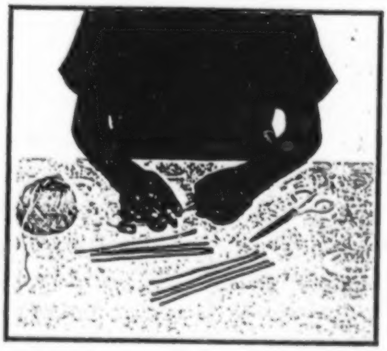
3 Tape the petal shapes around the unpainted circle in the middle of the plate.



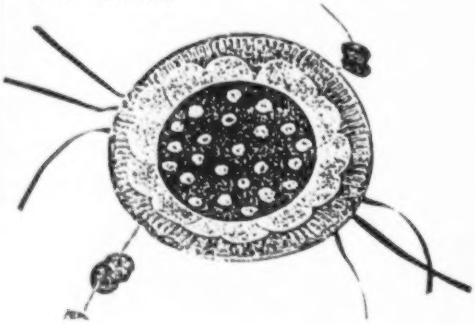
4 Take another paper plate. Cut out the center circle, and paint it red. Allow to dry.

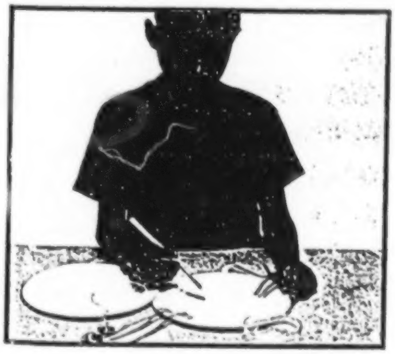


5 Paint spots of yellow on the red circle. Paint the bottle caps red, as well. Allow to dry.

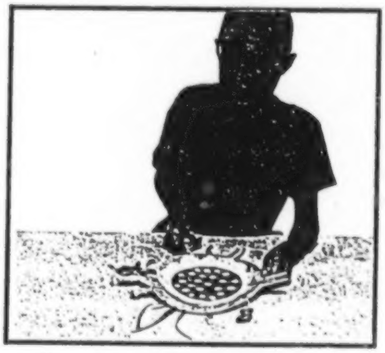


6 Cut the ribbon into several pieces, each roughly the same length. Cut two pieces of string the same length, and knot at one end. Ask a grown-up to pierce the bottle caps. Thread three on to each piece of string, tying a knot after each one.





7 Take the third paper plate. Glue three or four ribbons on each side. Glue the string on each side of the



8 Put clothespins around the edge to make sure the plates stick together properly. Allow the glue to dry.

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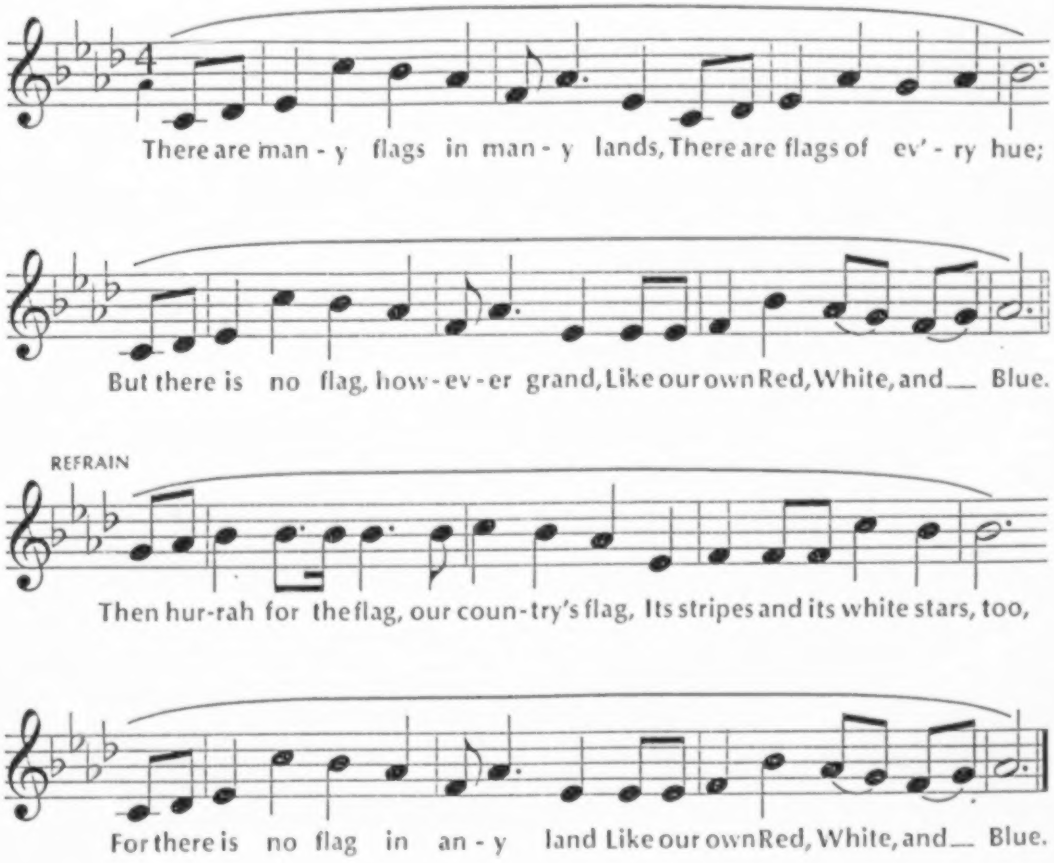
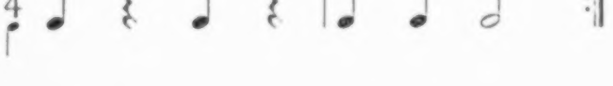
There Are Many Flags

TRADITIONAL WORDS BY MARY H. HOWLISTON 11

Have a parade! The beat of the music will help everybody march together.


There are man - y flags in man - y lands, There are flags of ev' - ry hue;
But there is no flag, how - ev - er grand, Like our own Red, White, and ___ Blue.
REFRAIN
Then hur-rah for the flag, our coun - try's flag, Its stripes and its white stars, too,
For there is no flag in an - y land Like our own Red, White, and ___ Blue.

Add a drum part.



Play throughout.

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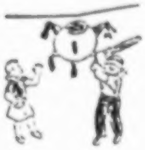	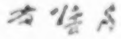	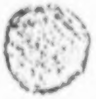	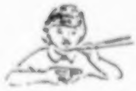	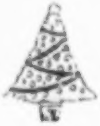
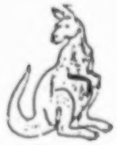	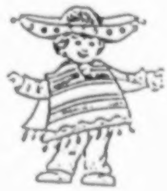	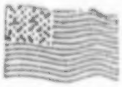	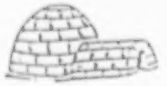	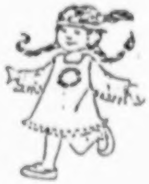
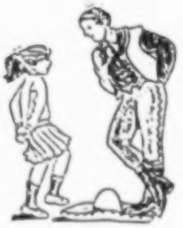	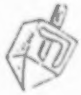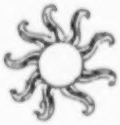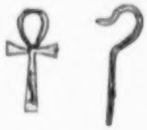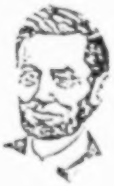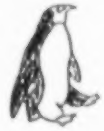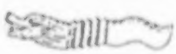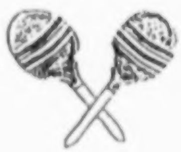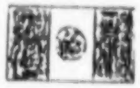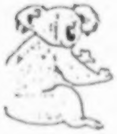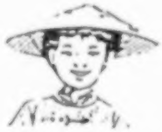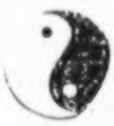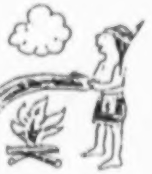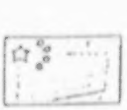	AMIGO